TO DIE FOR

by

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FOR EDUCATIONAL
PURPOSES ONLY

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(3rd Rewrite)
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1 EXT. COUNTRYSIDE - DAY 1

Under blue skies, the wind blows across rolling snow covered fields. In the distance: a mid-size American town.

HOLD ON THIS. After a while: a hundred pair of running legs - men's legs, women's legs - in a pack, rush across screen. The legs owners are carrying cameras, microphones, tape decks, rolls of cable. The legs cross the screen and disappear, leaving the unobscured view of the snow covered fields and the town below.

DISSOLVE THROUGH TO:

2 EXT. THE TOWN 2

Nearer. Nothing moves.

DISSOLVE THROUGH TO:

3 EXT. MARETTO'S TAVERN 3

A roadhouse. It's locked tight. Its neon sign - MARETTO'S - is off.

DISSOLVE THROUGH TO:

4 EXT. EARL AND CAROL STONE'S HOUSE 4

The curtains are drawn over every window.

DISSOLVE THROUGH TO:

5 EXT. JOE AND ANGELA MARETTO'S HOUSE 5

The blinds are drawn against every window.

DISSOLVE THROUGH TO:

6 EXT. SUZANNE AND LARRY MARETTO'S CONDO 6

MOVE across the yard, up through a second floor window into the bedroom, out onto the landing and down the stairs to the front hallway, slowing to SEE a section of carpet near the front door that is a different color from the rest of the carpet, lighter, as though that section has been scrubbed clean. LOOK AT IT and BACK AWAY out the front door and TILT UP at the blue sky and:

DISSOLVE THROUGH TO:

7 EXT. LAK - DAY 7

The lake is covered ith ice. MOVE FAST across the surface for some distance until we SEE a body under the ice: a young woman, frozen stiff, her mittened hands pressing against the underside of the ice, her open dead eyes staring up as though peering into a mirror. The warp of the ice distorts her features. Her name is SUZANNE MARETTO. Snow falls onto the ice. MOVE IN toward her face until the image dissolves into black and white dots.

SUZANNE'S VOICE
Here's what I've found out. That all of life is a learning experience. That everything is part of a big master plan. But sometimes it's hard to - hard to read. I mean - it's like - if you get too close to the screen, all you can see is a bunch of little black and white dots. You don't see the big picture until you stand back. But when you do, it all makes sense. Everything comes into focus.

The black and white dots reform into an image on a tv screen --

8 INT. ROOM - SUZANNE AND LARRY'S CONDO - DAY 8

-- the image of Suzanne, twenty six years old. Her blonde hair is pulled back and tied with a black bow. She looks straight at us. She speaks with a rehearsed ease; friendly, self-contained, eager to please, proud of her ingenuity, certain of her originality.

SUZANNE
My name is Suzanne Maretto. No. Wait. I'm sorry. Suzanne Maretto is my married name. My <u>own</u> name is Suzanne Stone. That's my professional name. Suzanne Stone.
(pause)
It's not like I have any negative feelings about the name Maretto.

9 EXT. A RESTAURANT - NIGHT - CLOSE ON NEON SIGN 9

The scripted neon sign - MARETTO'S - is on. It's raining.

10 INT. ROOM - SUZANNE - AS BEFORE 10

SUZANNE
Maretto is the name after all of my husband who I loved very very much and also of course of his parents Joe and Angela Maretto --

11 INT. TV STUDIO STAGE 11

JOE and ANGELA MARETTO sit in chairs, under harsh tv lights, staring, serious, somewhat self-conscious, at the camera.

12 INT. ROOM - SUZANNE - AS BEFORE 12

SUZANNE
-- and of his lovely and talented sister, Janice Maretto --

13 INT. INDOOR SKATING RINK - DAY 13

JANICE MARETTO, late twenties, skates into camera, spraying ice.

14 INT. ROOM - SUZANNE - AS BEFORE 14

SUZANNE
-- who have been like a second mother and father to me and who I regard as I do my own family --

15 INT. TV STUDIO STAGE 15

EARL and CAROL, Suzanne's mother and father, and FAYE, Suzanne's sister, four years older, sit in chairs, like the Maretto's.

16 INT. ROOM - SUZANNE - AS BEFORE 16

SUZANNE
-- particularly since my recent tragedy and who just through knowing and being related to them have given me what I think is a very precious and valuable insight into the different kinds of ethnic relationships that are part of the very things that I've been trying to explore as a member of the professional media.

17 EXT. MARETTO'S RESTAURANT - NIGHT 17

Suzanne and several friends run through the rain to the restaurant. The neon sign - MARETTO'S - is on.

18 INT. MARETTO'S - LARRY MARETTO 18

LARRY MARETTO, 24 years old, stands behind the bar, drawing a pitcher of beer. On the tv screen above the bar Larry King interviews a tedious celebrity. On the wall are photographs of Frank Sinatra, Joe DiMaggio and Pope John Paul II. Larry looks at the door as Suzanne and her friends enter. Janice comes out of the kitchen and looks at Larry and then at Suzanne.

19 INT. SKATING RINK - JANICE - AS BEFORE 19

JANICE
First impressions? In one word? You really want to know? Four letters. Begins with "C".
(pause - a look)
Cold. C-o-l-d. Hah!

20 EXT. HIGH SCHOOL - DAY 20

JIMMY EMMETT, sixteen, and his buddy, RUSSELL HINES, also sixteen and the product of serious inbreeding, sit on a fence, sharing a joint. LYDIA MERTZ, sixteen, overweight, stands near them, eating a candy bar. They watch as Suzanne drives up in a sports car, parks and gets out.

21 INT. MERTZ HOUSE - LIVING ROOM - DAY 21

Lydia talks to the camera. Her mother, VALERIE MERTZ, a clear indication of what Lydia will be in twenty years, sits in the b.g., watching a tv soap opera.

LYDIA
I thought she was like a goddess of some kind. Like -- like Lady Di before she dumped the Prince and went nudist and everything, I mean. Suzanne bought me this dress which I hope to fit some day.

Valerie Mertz snorts derisively. Lydia moves out to the porch.

22 EXT. MERTZ PORCH - DAY 22

LYDIA
Suzanne Maretto was a beautiful human being with real dreams and as - asper - asperitions.

23 EXT. HIGH SCHOOL - DAY 23

Jimmy, Russell and Lydia stare at Suzanne, standing by her car.

24 INT. WHITE ROOM - DAY - JIMMY EMMETT 24

Jimmy, in short sleeved prison coveralls, sits behind a table.

JIMMY
Mrs. Maretto? She gave me something that lasted - I swear this is true - that lasted for a whole year - and that was a boner.
(pause; he looks off-camera)
Can I say that? Oh. Can I say hardon?

25 EXT. HIGH SCHOOL - DAY 25

Jimmy, Russell and Lydia watch Suzanne walk toward the school entrance. A teacher, MR. FINLAYSSON, walks toward her. Russell howls in mock lust and grabs at Lydia's skirt.

26 INT. ROOM - SUZANNE - AS BEFORE 26

SUZANNE
The point is that - for instance - Connie Chung who is married I believe to Maury Povitch, the well-known interviewer, doesn't say hello this is Connie Povitch with the news, does she, and I don't think that she would be embarrassed by it or anything like that because she's already pretty ethnic when you think about it, or - to take another example of someone who doesn't appear to have an ethnic bone in her body - there's Jane Pauley who I strongly relate to because of our similar physical types although I thankfully don't have to struggle with a weight problem like she does - and she
(more)

26 SUZANNE (Cont'd)
also to the best of my knowledge has never identified herself audience-wise as Jane Trudeau even though her husband - Mr. Trudeau - is a prominent cartoonist of some kind and not as so many people believe the ex-President of Canada.

(pause; she drinks some water)

What I'm saying is this: that there are some people who never know who they are or who they want to be until it's too late. And that's a real tragedy in my book. Because I always knew who I was. And who I wanted to be. Always.

27 INT. STONE HOUSE - DAY - 20 YEARS EARLIER 27

ON A TV SCREEN -- the image of SIX YEAR OLD SUZANNE, dressed like * a little doll, every hair in place, seen through the lens of a * videocamera of an early vintage. Suzanne stares at the camera. * The videocam swings around, revealing the living room of the * Stone's house; TEN YEAR OLD FAYE; their mother, Carol, hiding her * face behind her hands; and, in a wall mirror, the reflection of * the videocam's operator, their father, Earl, who grins and waves * at his own image. The videocam swings around and the focus * shifts as Earl aims it at their console television set, connected * to the videocam by a cable, and now on the tv screen and Suzanne * kneeling by it, looking at the screen. As the videocam moves * toward the tv set, Suzanne looks back at the lens of the * videocam, then back at the screen as though trying to see what * her face looks like on the screen. She turns and reaches for the * videocam. Her father lets her take it. She aims it toward her * own face and looks at the tv screen at ther own face coming into * focus. She stares at her own image wtih a strange intensity. *

28 INT. TV STUDIC STAGE - THE STONES - AS BEFORE 28

EARL STONE
Of course you love all your kids. Of course. They were both wonderful daughters. And devoted to each other. Isn't that right, Faye?

FAYE STONE
Oh yes.

28

EARL STONE
Faye was just four when we came back from the hospital with Suzie and Faye said "she looks like a little doll". And that's what she was. She was my little doll. My little Princess. My perfect little lady. Every night she'd climb into my lap and we'd watch tv together. And she'd say: "that's Mrs. Partridge", she'd say: "it's Mister Magoo" or she'd say: "look, Daddy, that's Yoko Ono". She knew everybody's name. It was --
(he chokes up)

CAROL
And she worked so hard at school.

EARL
Yes. So hard. She couldn't accept even a B plus. It had to be A's. I said honey, just do your best.

CAROL
When she wanted to become a drum majorette in the school band --

EARL
You should have seen her.

29 INT./EXT. STONE HOUSE - DAY - 18 YEARS EARLIER 29

Earl and Carol watch from the kitchen. EIGHT YEAR OLD SUZANNE, in the back yard, practices with a baton, throwing it into the air over and over. She misses it. Throws again. It bounces. Again. It hits her. She throws again. And again.

30 INT. TV STUDIO STAGE - THE STONES - AS BEFORE 30

EARL STONE
I only saw her cry two times. I mean <u>really</u> cry. Imagine that. Two times. Once at Christmas when Carol's mother -- the kids' grandmother -- gave them -- oh this was very -- uncharacteristic --

31 INT. STONE HOUSE - DAY - 20 YEARS EARLIER 31

Six year old Suzanne looks over as her GRANDMOTHER places an antique gold locket on a gold chain around ten year old Faye's neck. Suzanne stares at the locket. Faye covers it with her hand. Suzanne's eyes fill with tears.

32 INT. TV STUDIO STAGE - THE STONFS - AS BEFORE 32

EARL STONE
She just -- I think -- responded to the beauty of it, you know. It was a sort of family heirloom and we couldn't get another just like it for her. But it didn't really matter because Faye misplaced it a year or so later and we never saw it again. So. What was I saying? Oh yes. The other time she cried. I mean really wept. It was when Grace Kelly died.

33 INT. STONE HOUSE-SUZANNE'S BEDROOM-NIGHT-13 YEARS EARLIER 33

THIRTEEN YEAR OLD SUZANNE sits on her bed, watching the funeral on television. She is weeping.

34 INT. TV STUDIO STAGE - THE STONES - AS BEFORE 34

CAROL STONE
It was like she'd lost a member of her own family. She cried for three days.

EARL STONE
She was just so -- sensitive. Isn't that right, Faye?

FAYE
Super sensitive.

35 INT. CLUB - NIGHT 35

A ratty little place, crowded with young people dancing. On a small bandstand is a rock combo. Larry plays drums. The music is loud and bad. Suzanne stands at the back of the club, sipping a drink. Larry sees her.

36 INT. SKATING RINK - JANICE - AS BEFORE 36

JANICE
I just didn't get the Suzanne thing. I mean all the girls around town thought Larry was really cute and they used to hang out at the club where he and his dopey rock band played just to -- you know --

37 INT. CLUB - NIGHT - SERIES OF SHOTS 37

Suzanne watches as:

FIRST PRETTY GIRL, dancing, blows a kiss toward Larry.

SECOND PRETTY GIRL, drinking, waves and smiles at Larry.

THIRD PRETTY GIRL, playing keyboard, winks at Larry.

38 INT. SKATING RINK - JANICE - AS BEFORE 38

JANICE
Nothing. NOTHING!

39 EXT. CLUB - NIGHT 39

The Club is closing. Larry walks out of the club and goes to his motorcycle. As he climbs on and starts the engine, he looks across the parking lot at Suzanne who stands, leaning against a car. They stare at each other. He grins and guns the engine.

40 INT. TV STUDIO - EARL, CAROL, FAYE STONE - AS BEFORE 40

EARL STONE
At first I have to admit we didn't think too much of it. The relationship. I mean - here was our daughter - a college graduate - a Junior College yes but still with good credits and a degree in - uh -

FAYE STONE
Electronic Journalism.

EARL STONE
Exactly. And here was this young man - a good boy, obviously - but a boy whose education was - well - limited to high school and I remember saying to her -

41 INT. STONE HOUSE BREAKFAST ROOM - DAY 41

Suzanne and her father are having breakfast. Through the window we can see the yard where Suzanne's mother speaks to a GARDNER.

EARL STONE
Honey - I'm just worried that you don't know what you're getting into with this kid.

41

SUZANNE
Dad, I'm not a little girl any more.

EARL STONE
Sweetheart, I know that but what I'm saying is that we come from pretty different backgrounds and for all you know his family could be mixed up with the Mafia or who knows what.

42 INT. TV STUDIO - STONES AND MARETTOS - AS BEFORE 42

EARL STONE
Sorry, Joe -

JOE MARETTO
Please. No problem.

EARL STONE
I was just being -

JOE MARETTO
I understand. No problem.

The Stones and the Marettos exchange nods and slightly embarrassed smiles. Earl turns back to the camera.

EARL STONE
And of course she just laughed.

43 EXT. STREET - DAY 43

Suzanne sits behind Larry on his bike. They zoom up over the crest of a hill and she laughs and shakes out her hair.

44 INT. TV STUDIO - STONES AND MARETTOS - AS BEFORE 44

EARL STONE
If you ask me, I'd say that Larry appealed to a side of her that you wouldn't ordinarily know was there. A kind of - what - ?

FAYE STONE
Wild side.

EARL STONE
Yes. Well - not <u>wild</u> - but - wild.

45 EXT. ROAD - DAY 45

The bike skids to a stop by the water at the edge of the bay. Larry turns and looks at Suzanne. She's breathing heavily.

46 INT. SKATING RINK - JANICE - AS BEFORE 46

JANICE
Sure - I could have said some things. Well, to tell you the truth, I did say some things. But - I mean - in a subtle way --

47 INT. MARETTO'S RESTAURANT - NIGHT 47

Janice cleans out the register as Larry cleans up.

JANICE
Angela Raguzzo is crazy about you.

LARRY
Oh yeah?

JANICE
She wants you to take her out.

LARRY
She's very nice but she's too tall.

JANICE
She's hot stuff.

LARRY
I'll bet.

JANICE
So's Dana DeCarlo.

LARRY
Oh swell. You want me to go out with a gangster's daughter.

JANICE
Who said he's a gangster?

LARRY
Everybody.

JANICE
Don't you want a little excitement?

LARRY
I got all the excitement I can take.

47

JANICE
Who? The ice maiden?

LARRY
You don't know what you're talking about.

JANICE
Oh yeah? Inform me.

LARRY
Well it's none of your business, Sis, but let me tell you something. Suzanne is very delicate looking -- very fragile -- you know -- but --

JANICE
But what.

LARRY
She's like a volcano.

JANICE
A volcano? You mean people come from miles around to watch her explode? Huh?

She laughs and gives him a little kick. He smiles at her.

48 INT. STONE HOUSE LIVING ROOM - NIGHT 48

Larry is on top of Suzanne, moving, breathing heavily. The game show, JEOPARDY, is on the tv set across the room.

LARRY
Oh Suze -- my beautiful Susie --

On tv, the MC asks a question. The Contestant ponders.

LARRY
Sue Sue Sue...

SUZANNE
(giving the answer)
Who is Steven Spielberg.

Larry raises his head and looks at her.

LARRY
What?

49 INT. ROOM - SUZANNE - AS BEFORE 49

SUZANNE
Opposites attract. That's one of those cliches that are so true. I suspect that many of my friends were not enthusiastic about our relationship because they expected me to marry into my own field. I referred them to the example of Maria Shriver, one of our finest tv journalists, and her highly successful marriage to Mr. Schwartznegger who is not only a distinguished body-builder and actor but - but - is also a world-renowned restauranteur. Enough said.

49A INT. SKATING RINK - DAY - JANICE - AS BEFORE 49A *

JANICE *
So when he says to me: *

49B INT. BOWLING ALLEY - NIGHT 49B *

Janice and Larry with some friends at one lane. Several lanes * away, Suzanne and some of her girlfriends bowl, badly. *

LARRY *
I'm going to marry her *

JANICE *
You're what? *

49C INT. SKATING RINK - JANICE - AS BEFORE 49C *

JANICE *
-- I said. And he says:

49D INT. BOWLING ALLEY 49D *

LARRY *
I'm telling you, Sis -- she's the * golden girl of my dreams. *

49E INT. SKATING RINK - JANICE - AS BEFORE 49E *

JANICE *
And I did one of these - *

She puts her finger in her mouth in a gagging gesture. *

JANICE *
- which I regretted right away * because he looked at me with that * doggy look that guys get - *

49F INT. BOWLING ALLEY 49F *

Larry turns and looks at Janice. *

JANICE *
Oh Jesus, Lar...I was just *
kidding.

She touches him, apologetically. *

LARRY *
She's like a delicate china doll, *
isn't she? *

JANICE *
Sure. *

LARRY *
Like one of those porceline *
figurines.

JANICE *
Yeah. That, too. *

49G INT. SKATING RINK - JANICE - AS BEFORE 49G *

JANICE *
Because that's what you do, right? *
If someone you love says well I *
think I'd like a dish of mud for *
dinner, you say OK, fried or *
sauteed? So when she - Suzanne - *
says to me - *

50 EXT. OUTDOOR RESTAURANT - DAY 50

Larry brings drinks to Suzanne and Janice at an outdoor table.

SUZANNE
Of course if you're actively seeking a career in the professional ice-skating field - in the spotlight, so to speak - I think you have to maximize your positive features.

JANICE
Oh sure.

SUZANNE
So many of our top public figures are not ashamed to utilize the accomplishments of modern medicine in the search for self-improvement.

50 JANICE
Uh-huh.

SUZANNE
A good example is what for instance Cher Bono has done. Of course she had good basic features to start with very much like you do and wonderful posture which is very important. So what I'm saying is that a qualified plastic surgeon could just snip away those little beauty spots or facial blemishes whatever you call them and you'd see how much better you'd feel about yourself.

LARRY
She's a nut for self-improvement, aren't you?

SUZANNE
You know what I believe?

JANICE
What would that be?

SUZANNE
I believe that Mr. Gorbachev - you know - the man who ran Russia for so long - would still be in power today if he'd done what so many people suggested and had that big purple thing taken off his forehead. I firmly believe that. Some day I hope to interview him and we would talk about that among other more pertinent international things.

LARRY
Suzanne's going to be the next Barbara Walters.

JANICE
Is that right?

SUZANNE
Well -- Barbara has many admirable qualities that I would hope to emulate. A wide range of knowledge about current events. And a deep sympathy for people's inner feelings which is a trait so many people have who are of the Jewish persuasion.

50

LARRY
Isn't she something else?

She pats his hand and smiles at him.

SUZANNE
You know what we're going to do? We're going to get you a nice haircut so we can see those pretty brown eyes.

She reaches up and slowly brushes his hair off his forehead.

51 INT. SKATING RINK - JANICE - AS BEFORE 51

JANICE
And that was that. Finito. Done deal. He was a goner.

52 INT. STONE HOUSE - DAY 52

The DOORBELL RINGS REPEATEDLY and Suzanne runs down the stairs to the front door and opens it. By the door there's a box with air holes in it. SOUND of a MOTORCYCLE GOING AWAY. Suzanne kneels and opens the top of the box and a tiny yapping dog leaps up at her. She shrieks with pleasure and lifts the dog from the box. It licks her face. There's a ribbon around its neck and a card fixed to it. Suzanne opens the card and reads it.

Written on the card: FOR SUZANNE -- I'D DIE FOR YOUR LOVE.

52A EXT. CEMETERY GRAVE SITE - DAY 52A *

VERY FAST. On a cold winter day, someone is being buried. *

53 EXT. MERTZ HOUSE - LYDIA - AS BEFORE 53

LYDIA
She named it Walter after Walter - is it Cronkite - ? - the guy who used to be on tv. I think he was Dan Rather's uncle or something.

54 INT. WHITE ROOM - JIMMY - AS BEFORE 54

JIMMY
Walter? The dog? Do I remember Walter? Oh yeah.

55 INT. SUZANNE AND LARRY'S CONDO - HALLWAY - NIGHT 55

Light from a lamp that's fallen onto the floor illuminates Larry's face as he looks up to the top of the stairs where Walter, the dog, stands, yapping. SOUND OF A STRUGGLE and someone's furious whisper: NOW, NOW, ASSHOLE, NOW!

56 INT. TV STUDIO STAGE - STONES AND MERETTOS - AS BEFORE 56

CAROL STONE
Suzanne just adored that dog.

ANGELA MARETTO
Oh yes. She loved that dog.

EARL STONE
It was a cute little thing, wasn't it?

FAYE STONE
Oh yes. It was darling.

57 INT. SKATING RINK - JANICE - AS BEFORE 57

JANICE
It was a hair-ball puked up by some demon from hell.

58 INT. TV STUDIO - STONES AND MARETTOS - AS BEFORE 58

JOE MARETTO
I thought he would marry - you know - a nice Italian girl but - like the guy in The Godfather says: this is America. OK? The melting pot. Anyway - one day Larry tells me he enrolled in night school - in this business accounting course - and I say -

59 EXT. MARETTO HOUSE BACK YARD - DAY 59

Larry and his father are building something in the driveway.

JOE MARETTO
Is this about that girl? The little blonde?

LARRY
Her name's Suzanne.

JOE MARETTO
Oh yeah. Suzanne.

59

LARRY
Listen, Pop, I want to work the restaurant full time I have to - I just - got to - like you're always saying, you know - start making something of myself.

JOE MARETTO
What is she - a year - two years older than you? I'm just wondering.

LARRY
I'm going to tell you something, Pop. She's going places. She's got real goals. She's studying stuff. She sends out all these resumes. Did I show you what she gave me for my birthday?

JOE MARETTO
No.

Larry takes a tape cassette from his pocket and hands it to Joe.

JOE MARETTO
(reading)
"You Can Be The One." One what?

LARRY
One anything. That's the point. Self-motivation. It's from that guy on tv. The inspirational millionaire with all the houses and yachts. You know the guy.
(doing an impression)
YOU - can - BE - the - ONE!

JOE MARETTO
Well. This sounds like serious stuff.

LARRY
Serious? Pop -- I sold my drums.

60 INT. TV STUDIO - STONES AND MARETTOS - AS BEFORE 60

JOE MARETTO
And he did. He turned himself around.

60A INT. CHURCH - DAY 60A *

The PRIEST smiles as Suzanne and Larry exchange wedding rings. *

60B INT. SKATING RINK - JANICL - AS BEFORE 60B *

JANICE *
Larry was so proud because he said *
Suzanne designed their wedding *
rings herself. Want me to *
describe them. Round and gold. *
Big fucking deal. Oh well. *

60C INT. CHURCH - DAY 60C *

Larry lifts Suzanne's veil, slowly, to kiss her. *

60D INT. TV STUDIO STAGE - THE STONES - AS BEFORE 60D *

FAYE *
The veil Suzanne wore she had *
copied from a picture in a *
magazine of the actual one Liz *
Taylor wore at one of her *
weddings.

CAROL STONE *
And she looked so pretty. *
Suzanne, I mean. So beautiful. *

61 INT. CHURCH - DAY - A PRIEST 61

PRIEST
Ladies and gentlemen -- may I introduce to you Mr. and Mrs. Larry Maretto.

Larry and Suzanne start down the aisle, followed by Janice and Faye in identical bridesmaid's outfits.

62 EXT. CHURCH - DAY 62

The wedding party is on the church steps. A photographer takes a picture. Larry and Suzanne move toward a limousine. Suzanne suddenly turns and runs back up the steps and embraces her father and leans up to whisper in his ear.

SUZANNE
I'll still never find a guy like you, Dad.

EARL STONE
What?

But she's gone, running back down the steps. He looks after her, a slightly confused smile on his face.

At the bottom of the steps Suzanne stops and throws the wedding bouquet over her shoulder.

62 Janice and Faye watch the bouquet sail over their heads, neither making a move to catch it.

63 INT. TV STUDIO STAGE - THE STONES - AS BEFORE 63

CAROL STONE
We got a postcard from Suzanne every day they were on their honeymoon. It surprised us that they went to Florida because she never was one for lying around the beach but Larry was very much into swimming and fishing and all those things and I guess she just wanted to make him happy.

64 EXT. FLORIDA RESORT HOTEL - DAY 64

A charter fishing boat leaves from the wharf. Larry and several other men, holding fishing gear, are on board. Suzanne is on the dock. Larry smiles and waves at her as the boat leaves. An OLDER MAN stands next to Larry.

OLDER MAN
That's a pretty little lady you've got there.

LARRY
Yes, sir. She sure is. We've been married four days and -
(looks at his watch)
- eighteen hours.

OLDER MAN
Well -- I wouldn't let her out of my sight for very long.

LARRY
She's not much for fishing.

OLDER MAN
Women have to be trained to like fishing.

LARRY
I guess so. But she can't go in the sun. It's not good to tan too much when you're on tv.

OLDER MAN
TV? What show's she on? Have I seen her?

LARRY
Not yet. But you will.

64 OLDER MAN
Well -- isn't that something.

65 INT. ROYALE HOTEL - DAY 65

A few minutes later. The lobby is crowded. A banner proclaims: NATIONAL MEDIA CONFERENCE. Suzanne walks by the conference rooms. Printed signs indicate the theme of each room's seminar: WHO MAKES THE NEWS; NETWORKING AT THE NETWORK; FAME VS. REPUTATION; etc. A BURST of AUDIENCE LAUGHTER comes from one of the rooms. Suzanne steps inside.

66 INT. HOTEL CONFERENCE ROOM - DAY 66

The room is filled with people, listening to HAL BRADY, a fifty-ish well-groomed executive type, seated on a small stage.

HAL BRADY
So when all is said and done I think we have to remember that here and now, in our fast-moving computer age, it is the medium of television that joins together the global community, and it is the -

Suzanne moves against the wall and takes off her hat. The light catches her hair. Hal Brady pauses mid-sentence as he sees her.

HAL BRADY
- it is the television journalist who serves as messenger, bringing the world into our homes and our homes into the world. Thank you.

The audience applauds. Hal Brady stares down at Suzanne.

67 EXT. MERTZ PORCH - DAY - LYDIA - AS BEFORE 67

LYDIA
Suzanne said that you had to make every day count which is why I'm reading this book she gave me on vocabulary and weight loss - "Speak More and Eat Less". She said to me once: "opportunity is always knocking but if you aren't listening its knuckles get sore and it moves to another house". Something like that.
(more)

67 LYDIA (Cont'd)
She told me that even on her honeymoon she got Larry to take her to some hotel in Florida where there was going to be this kind of convention of all these big-shot tv people that she read about in a magazine. Which of course she didn't tell Larry because she didn't want to maybe hurt his feelings about her tending to her career while they were bonding sexually so to speak.

68 INT. ROYALE HOTEL ROOM - NIGHT 68

Larry is in bed asleep. The clock on the night table reads 12:15.

69 INT. ROYALE HOTEL BAR/NIGHTCLUB - NIGHT 69

Filled with Conference attenders. Seated in a booth are Suzanne, Hal Brady, a SEXY LOOKING WOMAN and a WEASELLY LOOKING GUY. Suzanne has a ladies' drink with a straw sticking out of it.

BRADY
The point is, Miss --

SUZANNE
Stone.

BRADY
Miss Stone --

SUZANNE
Suzanne.

He looks at her with a knowing smile and a nod.

BRADY
Suzanne Stone? That's a good name. That's a name you can remember. The point is, Suzanne, if you want it bad enough, you'll get it. But you've got to really want it. You've got to be able to do things that ordinary people wouldn't do. You see what I'm saying?

SUZANNE
I think so.

BRADY
I'll tell you a story. You got time for a story?

69 Brady puts his hand on her leg.

SUZANNE
Oh yes.

BRADY
What about another of those?

SUZANNE
Oh I don't -

BRADY
Sweetheart -- give us another all around, OK? Anyway -- when I was at the network there was this gal from some ten watt station in the south where she did the weather. The weather! I mean she wasn't the brightest bulb on the Christmas tree but she was ambitious and she had a pleasant speaking voice and a degree in journalism from some hick college somewhere -

WEASELLY GUY
I know who that is.

BRADY
Yeah, you do. So she comes up to New York in her best Donna Karan dress-for-success knockoff, blonde hair all done up in a French Twist and an audition tape in her imitation leather briefcase along with a letter of introduction from her station manager to some lower echelon guy in public affairs. But instead she wangles her way into the office of the President of the news division - who told me this story himself - and she gives him the letter ostensibly meant for the other guy. Are you with me so far?

SUZANNE
Oh yes.

Brady uses his cocktail napkin as a prop for the letter.

69

BRADY
And he tears it open and reads it and it says: please give your most serious consideration to the bearer of this letter - Miss so-and-so - who is of moderate intelligence, who has had some experience in broadcasting and, more importantly, who can suck your cock till your eyes pop out.

Brady barks a laugh. The weaselly guy and the sexy looking woman laugh. Suzanne, trying not to look shocked, joins their laughter.

SEXY WOMAN
Well -- ?

BRADY
Well what?

SEXY WOMAN
Well did she?

BRADY
Did she? Oh <u>did</u> she. And you know who that gal is today?

SUZANNE
Who?

Brady leans over and whispers a name in her ear.

SUZANNE
Is that true?

WEASELLY MAN
Oh is it true.

BRADY
And here comes the best part.

SUZANNE
Yes?

WEASELLY MAN
This <u>is</u> the best part.

BRADY
About ten years ago I'm at some conference somewhere in the south and I run into that station manager and I congratulate him on his letter writing skills. And -- he doesn't - know - what - I'm - talking - about.

69

SUZANNE
Why doesn't he?

BRADY
Because, sweetheart -- he didn't write the letter.

He grins at Suzanne. She doesn't quite get it.

SUZANNE
Who did?

BRADY
She did. She wrote it herself.

SUZANNE
Oh. I see.

BRADY
It's good, isn't it?

WEASELLY MAN
I love it.

SUZANNE
I watch her show all the time.

WEASELLY MAN
Everybody does.

BRADY
And she's got a shelf full of Emmys and Peabodys to prove it.

WEASELLY MAN
And a TVQ up there with Cosby and Roseanne.

SEXY WOMAN
And a very rich husband.

WEASELLY MAN
Whose eyes are out to here!

They all laugh hysterically as the waitress brings them another round of drinks. After they collect themselves:

BRADY
So what do you think, Suzanne?

His hand is on her leg again.

SUZANNE
What do I think about what?

BRADY
Well....

70 INT. HOTEL ROOM - NIGHT 70

Larry, in bed alone, opens his eyes at a sound at the door.

LARRY
Suze?

He looks at the bedside clock. It says: 1:45. He looks around.

LARRY
Suzanne?

Suzanne stands with her back against the hall door. She is out of breath. Her eyes shine. Her voice is husky as she says:

SUZANNE
Hi, honey.

LARRY
What happened? Where were you?

She moves toward the foot of the bed.

SUZANNE
I couldn't sleep.

LARRY
Where'd you go?

SUZANNE
Did you miss me?

She drops her jacket to the floor. Larry stares at her.

LARRY
Where were you?

She slowly takes her top off and leans toward him.

SUZANNE
Did you dream about me, baby?

LARRY
Hey, Suze...?

As she crawls across the bed toward him.

71 INT. TV STUDIO STAGE - STONES AND MARETTOS - AS BEFORE 71

EARL STONE
They must have had a really -- successful honeymoon because when they came back they were --

CAROL STONE
Radiant.

71

EARL
Exactly. Radiant.

JOE MARETTO
Larry took the money he'd been saving up in case he decided to go back to college and put a down payment on the condo over in the Heights...

72 EXT. SUZANNE AND LARRY'S CONDO - DAY 72

A condo on a street of row houses.

73 INT. TV STUDIO STAGE - STONES AND MARETTOS - AS BEFORE 73

CAROL STONE
Suzanne did a beautiful job of fixing it up. She wanted it to be - how did she put it? A reflection of two young aggressive achievers on their way up the professional ladder...

JOE MARETTO
And he bought her that little car. That foreign car.

74 EXT. STREET - DAY 74

Suzanne drives her new car, the radio blaring. Walter's tiny head sticks out of the window, yapping.

75 INT. TV STATION (WWEN) - DAY - ED GRANT 75

ED GRANT, middle-aged, sits on the edge of his desk. Behind a window is a tiny broadcasting studio in which Grant's assistant, GEORGE, fiddles with some equipment. Over Ed Grant's shoulder is a tv monitor. On its screen is a freeze frame of Suzanne's face.

ED GRANT
When I put the sign out for a Gal Friday, I figured on interviewing a couple of high-school drop-outs who wouldn't mind running over to the mall for doughnuts and emptying the ashtrays, that kind of thing. And that's the first time we meet Gangbusters -- that's what George and I called Suzanne, not to her face, of course -- she's standing out there - right outside that window - gearing up for battle...

76 (INT.) ANGLE THROUGH WWEN FRONT WINDOW - DAY 76

Another day. Suzanne is outside, dressed in a Donna Karan suit, carrying a new imitation leather briefcase, her hair done up in a French Twist. She straightens her skirt, enters, moves to Ed Grant's desk and sticks her hand out. Ed Grant holds a half-eaten sandwich. In the studio, George is setting something up.

SUZANNE
Mr. Grant -- I'm the woman you're looking for.

He puts the sandwich down, looks around for something to wipe his hand on, holds his hand up apologetically, indicates a chair. She sits. She takes a resume from her briefcase.

SUZANNE
My name is Suzanne Stone Maretto. But I plan to use Suzanne Stone as my professional name. I'd like you to look over my resume which details both my educational background and my references in the media field and I encourage you to contact any or all of the people on the list for confirmation of my credentials.

He takes the resume and looks at it. She starts to close the zipper on the briefcase, changes her mind, leaves it half open, her hand moving in and out of it, oddly.

SUZANNE
Mr. Grant -- I can make you a solemn promise that -

ED GRANT
Excuse me. Suzanne -- can I call you Suzanne - ?

SUZANNE
I'd like that, Mr. Grant, and I would hope that as time goes on -

ED GRANT
Whoa. Hang on a sec. We're just looking for someone to open the mail, run a couple of errands, minimum pay, no benefits -

SUZANNE
Money is not my main concern, Mr. Grant. I just want a chance to contribute something and I think you'll find that I have valuable ideas about programming. I've studied the demographics in this area very intensely -

76

ED GRANT
Hey. Stop! You're not hearing what I'm saying. Look around if you would. I mean, Suzanne, we're talking local cable station here. We're on the air about six hours a day - broadcast range forty, fifty miles tops. We do your twice a day weather reports, community service announcements, you know, who got born, who graduated, who died, that kind of thing. Now I can see you're a smart girl and you've got real poise so I say you go over to Mansfield or Troy where they've got network affiliates and -

SUZANNE
I just need to get my foot in the door, Mr. Grant. Everybody has to start somewhere. Do you know where Edward R. Murrow started?

ED GRANT
No I don't -

SUZANNE
Well neither do I offhand but I don't think it was at the top, do you? Mr. Grant - I live only five minutes away from here and I will be willing and eager to respond to any newsworthy emergency -

ED GRANT
Suzanne -

Her hand goes into her briefcase.

SUZANNE
This is the dream I've had all my life and I'll do anything to --

George steps into the office. She looks at him.

ED GRANT
This is my associate, George.

SUZANNE
I'm pleased to meet you, George.

He nods. She withdraws her hand from the briefcase.

ED GRANT
Miss Stone here wants the job.

76

GEORGE
This job? Here?

SUZANNE
You wouldn't be sorry -

ED GRANT
Well we'll think about it.

SUZANNE
Mr. Grant, I believe my assets -

ED GRANT
Hey -- I said we'll think about it. We really will. OK?

Suzanne stands. She shakes Ed Grant's hand, steps to George, shakes his hand solemnly, turns and goes. She stops at the door.

SUZANNE
I believe that in our fast moving computer age it is the medium of television that joins together the global community, and it is the television journalist who serves as messenger, bringing the world into our homes and our homes into the world. It has always been my dream to become such a messenger. I look to you gentlemen now to make that dream a reality.

She exits. Ed and George stare after her, amused but stunned.

GEORGE
Jesus Christ.

ED GRANT
Gangbusters. Fucking gangbusters.

77 EXT. STREET - DAY 77

Suzanne walks away, her legs a little rubbery. She stops at a trash receptacle and leans against it. She straightens up, looks around, opens her briefcase, takes out a sealed envelope, tears it into little pieces and stuffs the pieces into the trash.

78 INT./EXT. SUZANNE AND LARRY'S CONDO - NIGHT 78

Larry and Suzanne open the front door and welcome the Marettos, Joe, Angela, Janice, and the Stones, Carol, Earl and Faye. Walter, yapping, jumps up at Janice's leg and she kicks him away.

79 INT. SUZANNE AND LARRY'S CONDO - MASTER BEDROOM - NIGHT 79

They all look around the bedroom, admiring things. Janice sticks an elbow in Larry's ribs and cocks her head toward the bed.

JANICE
Volcano-ville?

LARRY
Hey hey hey...

80 INT. SUZANNE AND LARRY'S CONDO - DINING ROOM - NIGHT 80

They're at the table. In a longshot it looks like they're saying grace. Closer, it is evident that they're staring at the dish in front of each of them which contains something hard to identify.

SUZANNE
Barquettes with leek chiffonade.

They all think about that for a moment.

ANGELA MARETTO
Barquettes with - ?

LARRY
She found it in this great cooking book - what's it called, honey? - "Stomachs of the Stars"? -

SUZANNE
"The Celebrity Cookbook", and this is a dish they serve in Johnny Carson's favorite restaurant in Hollywood. He eats it every night except when they're closed.

Janice takes a forkful.

JANICE
Hey - if it's good enough for Johnny -

81 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 81

They're all sitting around. Joe Maretto sneaks a look at his watch. Suzanne pours coffee. There's a bit of a silence.

LARRY
Was that a great meal or what? I say Julia Childs better start watching her back.

81

EARL STONE
To be perfectly frank, if I'd known Suzie could cook like that I wouldn't have let her leave home.

ANGELA MARETTO
It was a wonderful dinner, Suzanne.

SUZANNE
I hope you enjoyed the radiccio salad.

JOE MARETTO
I enjoyed the hell out of it.

SUZANNE
Radiccio is something you ought to consider at the restaurant.

JOE MARETTO
Honey - I been serving radiccio since before you were old enough to pee by yourself.

LARRY
Hey -- we're gonna get fat as a pig on my Suzie's cooking.

SUZANNE
Well I won't be doing this every night. And I'm planning to start this exercize class so I can get rid of a few pounds myself.

JOE MARETTO
Off of where? Your feet?

SUZANNE
On tv, the camera adds five pounds.

ANGELA MARETTO
It does? I didn't know that. Did you know that, Joe?

JOE MARETTO
No.

There's another silence.

JANICE
Talking about exercise, I gotta go. I gotta rehearse at some godawful hour all the way over in Norwalk.

81

CAROL STONE
Rehearse what, dear?

ANGELA MARETTO
Janice has a job with the Ice Follies. They go on tour in September.

LARRY
Hey, sis, that's fabulous.

JANICE
I'm just one of the chorus, you know, but I'm featured in this one medley - a kind of salute to the great tv shows - and I skate the Peggy Lipton part in the Mod Squad number -

SUZANNE
Peggy Lipton.

JANICE
Yeah - blonde wig and everything -

Janice gets up. Joe and Earl stand up.

CAROL STONE
How exciting.

JANICE
- and they're talking about maybe a tv special at the end of the year.

Faye looks over at Suzanne who's looking at Janice. Larry suddenly stands. He takes Suzanne's hand.

LARRY
Well everybody hang on a minute because we've got a pretty important announcement of our own and I think congratulations are in order because -

Angela Maretto lets out a shriek and her hand goes to her mouth.

ANGELA MARETTO
Joe -- Joe --

JOE MARETTO
Are we talking about - ?

CAROL STONE
Oh, honey, when did you - ?

81

SUZANNE
Wait wait WAIT -- CUT. CUT! It's not that!

ANGELA MARETTO
You're not -- ?

SUZANNE
I'm not pregnant, for god's sake.

She laughs. They all look at her. Larry puts his arm around her.

LARRY
Suzie's got a job.

EARL STONE
What?

LARRY
Over at WWEN. First woman they've ever hired. Is that right?

SUZANNE
That's right.

LARRY
Our Suzie's on her way and nothing can stop her now.

82 INT. JOE AND ANGELA'S CAR - NIGHT - (MOVING) 82

Driving home from the dinner party. Angela stares out the window. Joe looks at her, turns back, looks again. Angela doesn't turn.

ANGELA
Mind your own business, Joe.

83 EXT. GROCERY/SPECIALTY FOOD SHOP - DAY 83

Angela and a man named SAL, carrying a box of produce, walk from the store to her car.

SAL
How're the newlyweds?

ANGELA
They're doin' great, thanks, Sal.

SAL
Cute kids.

ANGELA
Aren't they just.

83

SAL
How'd you like the barquettes?

ANGELA
What?

SAL
With that leek chiffonade or whatever. Was it OK?

ANGELA
It was delicious.

SAL
Tell you the truth, we never made it before but she showed us the recipe in a book so -

ANGELA
And the radiccio salad.

SAL
Yeah, well, I told her it'd be a lot cheaper if she just made it herself but she says: well you know I'm a working woman and my time is too valuable to -

Angela starts the engine, drowning the rest of it out.

84 INT. TV STUDIO - THE MARETTOS - AS BEFORE 84

ANGELA MARETTO
I never told anyone. Even Joe. So she couldn't cook. There are worse crimes. As we all know.

85 INT. SUZANNE AND LARRY'S CONDO - BEDROOM - DAY 85

Suzanne and Larry are in bed. Walter lies nearby. The radio-alarm goes off. Suzanne starts to get out of bed. Larry grabs her arm.

LARRY
Come on back a minute.

SUZANNE
Got to go to work.

LARRY
Come on. Ten minutes.

SUZANNE
Got to go.

85 LARRY
Five minutes.

SUZANNE
Got to put my face on.

LARRY
Hey - put your face on me.
(pause)
Two minutes.

SUZANNE
Take your hand away.

He does. She goes into the bathroom and closes the door. Walter, outside the door, yaps. After a few seconds she opens the door and lets Walter in. She's brushing her teeth. She looks at Larry.

SUZANNE
I'll make it up to you later.

She shuts the door.

86 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE 86

ED GRANT
There wasn't a lot to do. Most of the time she sat over there and she worked on her file. Her idea file. She had so many ideas.

87 INT. TV STATION (WWEN) - DAY - SERIES OF SHOTS 87

Suzanne holds out a piece of paper.

SUZANNE
This is a presentation on that idea I told you for me going to the local movie theaters and talking to people coming out to see what they really think -- an actual vox populae, if you know the term --

88 INT. TV STATION (WWEN) - ANOTHER DAY - SUZANNE 88

Different clothes. Same action.

88 SUZANNE
Here's a memo on the children's show I mentioned with me as hostess and the live in-studio animals if you could just look it over tonight and give me your thoughts --

89 INT. TV STATION (WWEN) - ANOTHER DAY - SUZANNE 89

Different clothes. Same action.

SUZANNE
A couple of pages outlining that concept for interviewing everyday citizens like mailmen and school crossing guards to better inform our citizenry on what valuable services --

90 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE 90

ED GRANT
So after a few months she wore me down and I let her do the evening weather report which she did fine at although all the preparation she put into it you'd think she was covering D-Day.

91 INT. TV STATION (WWEN) BROADCASTING STUDIO - NIGHT 91

Ed Grant watches through the window to the studio. Suzanne stands by a weather chart. George, behind the camera, gives her the countdown and points to her. She stares at him.

GEORGE
You're on.

SUZANNE
Good evening from the WWEN weather center.

ED GRANT
(to himself)
Weather center?

SUZANNE
The good news is that the heavy system we were expecting isn't going to show up after all, although the temperature for tonight and, probably...

92 INT. STONE HOUSE LIVING ROOM - NIGHT 92

Earl, Carol and Faye, eating tv dinners, watch Suzanne on TV.

(91 Cont.) SUZANNE
...the next day or so will remain unseasonably cool with patches of fog in the mornings and possibly...

93 INT. MARETTO'S TAVERN - NIGHT 93

Lots of customers. Larry stands on the bar, adjusting the tv picture. Joe Maretto is at a table with some customers.

LARRY
HEY! QUIET! LET'S HAVE SOME QUIET!

(91 Cont.) SUZANNE
(on tv)
...some light precipitation but not serious umbrella weather. The winds are at about seven to ten miles per hour and sunrise will be at six-twelve. That's about it for your up-to-the-minute weather report. This is your WWEN weather-person, saying: I'll be with you again tomorrow evening -- rain or shine.

The tv picture changes to a logo: "RAIN OR SHINE with Suzanne Stone". Larry gives a yell. Many of the customers applaud.

94 INT. WHITE ROOM - JIMMY EMMETT - AS BEFORE 94

JIMMY
I never really gave a rats ass about the weather until I got to know Mrs. Maretto. Now I take it very serious. Because of her and her interest in it. I can't even think about the weather without thinking about her. Sometimes if there's thunder or lightning or it snows I have to jack off.
(stares off camera)
Sorry.

95 EXT. HIGH SCHOOL - DAY - (REPEAT OF PREVIOUS SCENE) 95

Jimmy and Russell and Lydia watch as the sports car drives up and Suzanne gets out, gets her briefcase and walks toward the school.

96 INT. HIGH SCHOOL CLASSROOM - DAY 96

Mr. FINLAYSSON, mean as a snake, stands on a small stage and speaks to a group of students. Suzanne sits in a chair nearby. Jimmy and Russell sit next to each other, Lydia just behind them.

MR. FINLAYSSON
Our guest today - Mrs. Maretto - is a representative of our local tv station, WWEN, and she -

SUZANNE
- On air correspondent -

MR. FINLAYSSON
Sorry?

SUZANNE
Actually I'm an on-air correspondent.

MR. FINLAYSSON
Well, that's fine. Anyway, Mrs. Maretto has asked to have a few words with you and I know while I'm gone you'll give her your best attention.

As Mr. Finlaysson goes to the door, Russell grabs his crotch and whispers to Jimmy:

RUSSELL
Here's my best attention.

Jimmy giggles dutifully. Mr. Finlaysson stops at the door.

MR. FINLAYSSON
Did you say something, Russell?

RUSSELL
No, Mr. Finlaysson, I didn't.

Mr. Finlaysson gives him a killer look and exits.

SUZANNE
Well, first of all, I want to thank you for extending me the courtesy of your time and attention -

RUSSELL
(quietly)
I got something to extend...

96

SUZANNE
- and to tell you that I hope you'll be as excited about the project I'm here to propose to you as I am. First of all, I want to ask you if any of you have actually been on television before, not counting home video, of course. No one?

Lydia slowly raises her hand. Other students look at Lydia with thinly veiled contempt. Russell makes a rude noise.

LYDIA
(protesting)
I was.

SUZANNE
What's your name?

LYDIA
Lydia Mertz.

SUZANNE
And under what specific circumstances would that have been, Lydia?

LYDIA
What do you mean?

SUZANNE
How did it happen that you made this appearance?

LYDIA
Oh. It was down at Benson's Electronics. They have a tv camera in the window and when you walk in front they take your picture.

There's general laughter and groaning. Lydia is embarrassed.

SUZANNE
Well, Lydia, this may come as a surprise but that's the way some of our most famous personalities started out -- just seeing what they looked like accidentally.

LYDIA
Is that true?

96

SUZANNE
Absolutely. Now I'm producing a television documentary about kids just like yourself. Because it's teenagers like you who are the future of our nation. And after all, I used to be a teenager myself. Back in the dark ages.

She gives a little laugh. They just stare at her.

SUZANNE
So I want to find out about your way of life and about how you really feel about your education, how you feel about things like peer pressure, how you feel about drugs - uh - rap music - uh -

RUSSELL
Pussy?

Suzanne falters. Her eye twitches. Jimmy raises his hand.

JIMMY
Uh - would we have to get permission slips from our parents about this?

SUZANNE
No. That wouldn't be necessary.

A couple of boys make sucking and kissing noises.

A BOY
Hey, Jimmy, when did your folks learn to read and write?

Jimmy turns angrily and gives him the finger.

JIMMY
Hey, read <u>this</u>, shitface.

SUZANNE
All right, here's what I'll do. I'm going to leave this list on your bulletin board and anyone who thinks this project would be as meaningful as I know it can be should just put their name on it -

Russell drops a pencil on the floor and bends way down to pick it up, slowly, so he can look up Suzanne's dress.

SUZANNE
- and I want to thank you all for your interest.

96 Russell sits up quickly as Mr. Finlaysson comes back in.

MR. FINLAYSSON
Everything settled?

SUZANNE
Oh yes.

MR. FINLAYSSON
Well then let's give Mrs. Maretto our thanks and a round of applause.

Mr. Finlaysson claps his hands slowly and the others follow.

97 INT. SCHOOL HALL - DAY 97

Jimmy stands at a window, watching Mr. Finlaysson walking Suzanne to her car. Lydia comes up and stands alongside him.

LYDIA
She's real pretty, isn't she?

But he moves away as though she's not there.

98 INT. HIGH SCHOOL HALLWAY - DAY 98

Jimmy moves to the bulletin board, looks at Suzanne's list which says "TEENS SPEAK OUT - a video documentary by Suzanne Stone Maretto" and writes his name on the list. He stands back and looks at it and mouths her name: "Suzanne".

99 EXT. MERTZ PORCH - DAY - LYDIA - AS BEFORE 99

LYDIA
I never signed up for anything before except once an after school weight-watchers class which I was asked to leave because they said I wasn't motivated and because after three weeks I gained eleven pounds. But this was different because it turned out to be the most important thing I ever did.

100 INT. HIGH SCHOOL HALLWAY - DAY 100

Lydia writes her name on Suzanne's list and moves away, passing a closed office door on whose opaque glass panel is written:

HOWARD FINLAYSSON
Citizenship
Geography
Hygiene

100 The SOUNDS of a SMACK and a THUD come from inside the office.

101 INT. FINLAYSSON'S OFFICE - DAY 101

Russell is on the floor, holding the side of his head.

RUSSELL
I wasn't doing anything, Mr. Finlaysson, honest to god... I dropped my pencil is all.

MR. FINLAYSSON
No, I don't think so. I think that you were looking up Mrs. Maretto's dress. That's what I think. Now here's some advice. That nice Mrs. Maretto is married to a young man who went to this very high school and that boy's father is a pillar of the Italian-American community and he is a kind and generous man but - if he knew how you had insulted his only daughter-in-law - he would make a phone call -- one phone call -- and a man would show up at your house in the middle of the night -- are you listening, Russell, dear?

RUSSELL
Yeah.

MR. FINLAYSSON
- you remember how in Hygiene the other day we talked about the testicles - ?

RUSSELL
Yeah.

MR. FINLAYSSON
- and this man would take out a big knife and cut off your testicles and flush them down the toilet. And do you know what that would make you?

RUSSELL
Yeah - I mean no.

MR. FINLAYSSON
That would make you a eunuch. Do you know what a eunuch is, Russell? Of course you don't. But you can go to the library and find it in the dictionary.
(more)

101 MR. FINLAYSSON (Cont'd)
If you don't know how to spell it, you can look it up under NUTLESS WONDERS!

Russell stares at Mr. Finlaysson as he moves away to the window.

MR. FINLAYSSON
So - I'm thinking now - there must be some way - some simple way - that you can make it up to Mrs. Maretto for your offensive behavior. What do you think? Hmmmm?

102 INT. SCHOOL HALLWAY - DAY 102

Russell writes his name on Suzanne's list.

103 INT. ROOM - SUZANNE - AS BEFORE 103

SUZANNE
I once saw this tv travel and fashion show where a famous model, I believe it was Christie Brinkley, was posing in the middle of some African country -- and all these natives, carrying spears and wearing nothing but little pieces of cloth over their personal parts, just looked at her in awe, not being able to even imagine what it must be like to travel around in limousines and go to night clubs and have songs written for them by Billy Joel. My feeling is that it probably was the same thing for these kids -- that it was the first time they ever met someone like myself who was part of a world that they had no concept of.

104 EXT. AUTOMOBILE GRAVEYARD - DAY 104

Lydia sits in the skeleton of a car, watching Jimmy and Russell wander around the junkers, looking for something to steal and smashing what's left of windows.

RUSSELL
I bet he jumps her all the time. I bet they do it on the kitchen table after dinner. Or even during.

104

JIMMY
Yeah. Maybe both.

RUSSELL
Skinny bitches can't get enough of it. That's a medical fact.

JIMMY
Yeah.

RUSSELL
It's because the nerves in their body are all bunched in close to their snatch.

LYDIA
I don't think that's true.

RUSSELL
What are you - a doctor?

LYDIA
She's a perfectly nice person.

RUSSELL
You think she's gonna make you a big movie star?

LYDIA
Just to be on tv would be nice. It'd be something different.

RUSSELL
Hey Lydia - I got something different for you right here.

LYDIA
You're a disgusting pig.

He makes some disgusting pig noises.

RUSSELL
Maybe we can get some money out of her.

JIMMY
Who says she's got any?

RUSSELL
You shitting me? Her husband, Mr. Big Dick, owns some kind of ginny restaurant. You see that Jap car she drives? You see those red fingernails? That's rich bitch stuff.

JIMMY
Yeah. Maybe.

104 RUSSELL
You think she's some kind of hot shit, dontcha?

JIMMY
She just looks so --

RUSSELL
What? So - what?

JIMMY
Clean.

105 INT. ROOM - SUZANNE - AS BEFORE 105

SUZANNE
I have to say that the staff at WWEN responded with total enthusiasm to my concept and gave me excellent support, both editorially and technically..

106 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE 106

ED GRANT
I loaned her one of our old minicams and we hardly saw her for the rest of the summer except when she came in to do the weather or to work on her documentary which was a great relief because, frankly, she was getting on our nerves...

107 INT. ROOM - SUZANNE - AS BEFORE 107

SUZANNE
...because I think they could sense almost immediately that I was on to something important in the sociological sense...

108 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE 108

ED GRANT
...and she must have taped god knows how many hundreds of hours with these three dorky kids who, from what I've seen, would have a major struggle on their hands just to recite the days of the week in proper order, forget about social insights...here -- I'll show you...

108 He picks up a remote control and pinches a button and the picture of Suzanne's face on the tv monitor behind him unfreezes.

109 ON THE MONITOR (EXT. MUNICIPAL PARK - DAY) 109

SUZANNE
This is Teens Speak Out Project, tape one, take one, I'm Suzanne Stone, and these are --

The image goes out of focus as the camera is turned around and refocussed on Jimmy, Lydia and Russell.

SUZANNE
Lydia?

110 EXT. MUNICIPAL PARK - DAY 110

MATCHING the SCENE on the tv monitor: Suzanne, sitting across a picnic table from the kids.

LYDIA
Yes.

SUZANNE
Say - your - name.

RUSSELL
She forgot it.

He giggles. Lydia hits him on the arm. Suzanne looks up from the eye-piece, a flash of anger:

SUZANNE
We'll get to you in a minute. Lydia?

LYDIA
Lydia Mertz.

SUZANNE
Now you.

RUSSELL
Russell H. for Horny Hines.

She moves the camera to Jimmy.

JIMMY
Jimmy Emmett.

SUZANNE
Now let's just say something in general about ourselves.

LYDIA
Like what?

110

SUZANNE
Like what do you plan to do with your future, Lydia?

LYDIA
I don't exactly have a plan.

SUZANNE
You must have aspirations of some kind.

LYDIA
What?

SUZANNE
A dream. A life goal.

RUSSELL
Hey - I can tell you that, Mrs. Maretto. Lydia's big life goal --

SUZANNE
Yes?

RUSSELL
-- is to fuck the New Kids On The Block.

Lydia yells and swings at Russell who ducks away.

LYDIA
That's a dirty lie!

SUZANNE
Russell, I don't want to hear language like that any more. It's very offensive and unsuitable for broadcast under F.C.C. regulations.

LYDIA
And anyways it was Motley Crue.

SUZANNE
All right, Lydia. And what about you, James?

He stares at her.

SUZANNE
James?

111 INT. WHITE ROOM - JIMMY - AS BEFORE 111

JIMMY
Nobody ever called me that before, see? Nobody called me nothing but Jimmy or Jimbo or other things. My mom told me once that I was named Jimmy cause she liked some old movie star named Jimmy Dean but I always said when anybody asked that I was named after Jim Morrison - of The Doors, you know - who had this great kind of life - writing his songs and travelling around and having women beg him to do it to them and even taking his - uh - organ out on stage - the kind of life that I always thought I would like to have if only I could get the opportunity to learn to play music and sing...

112 EXT. MUNICIPAL PARK - DAY 112

SUZANNE
James?

JIMMY
Huh?

113 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE 113

Jimmy's face, as in previous scene in park, staring at Suzanne, is on the monitor. Ed Grant presses a button, freezing the image.

ED GRANT
I think you can get the point. I mean it's not exactly Mike Wallace, eat your heart out. But I've got to say I never saw more persistance. I once said to her --

114 INT. TV STATION (WWEN) - NIGHT 114

Suzanne works at an editing machine. Ed is putting his jacket on. He turns off his desk lamp. The only light now comes from the editing machine screen. She keeps working while they talk.

ED GRANT
What about we call it a night?

114

SUZANNE
I just need to get this reel cleaned up. An hour. Maybe two. You go ahead. I'll lock up.

ED GRANT
Don't you have that nice husband waiting at home?

SUZANNE
He knows how much this means to me. Besides - he's working full time at his dad's restaurant now so he gets home real late.

ED GRANT
Well Suzanne -- I sure pity the person who says "no" to you.

She turns to him.

SUZANNE
No one ever does.

Ed exits. Suzanne turns to the editing machine and we MOVE IN on its screen.

115 EXT. STREET - DAY - (HAND HELD TAPED SEQUENCES) 115

Jimmy, Lydia and Russell pass a wall plastered with posters. Russell rips one off the wall and moves away with it.

116 EXT. HINES HOME - DAY (TAPE) 116

The Hines home: a trailer with a wooden shack added on to it. A battered pickup truck is parked nearby.. Russell's mother, JUNE HINES, in her late thirties but looking fifty, puts laundry on a line. A ten year old boy sits in a wheelchair, an improvised umbrella attached to it. A teenage girl in a dirty bathrobe sits on the front steps. An eight year old boy with a bandage on his neck comes out and pushes past her. A four year old girl, a rope tied around her waist, tries to climb out one of the windows.

117 EXT. MUD FLATS - DAY (TAPE) 117

BABE HINES, Russell's father, a torn baseball cap on his head, a burned down cigarette in the corner of his mouth, digs clams out of the mud and puts them into a bucket. He turns as Russell comes near, stands up, says something and whacks Russell in the face with his open hand. He turns toward the camera and grimaces.

118 INT. CLOTHING STORE - DAY (TAPE) 118

Lydia holds a blouse against herself and looks in a mirror. She turns toward camera as though responding to something Suzanne has said and her face breaks into a smile and she hugs the blouse.

119 EXT. MERTZ HOUSE - DAY (TAPE) 119

Lydia, wearing the new blouse, enters.

120 INT. MERTZ HOUSE- DAY (TAPE) 120

Lydia's mother sleeps in a chair in front of the tv set on which a soap opera plays. Lydia starts up the stairs to the second floor and stops as CHESTER appears, her mother's boyfriend, fifty-ish, unshaven, in trousers and slippers. He moves down to Lydia, puts his hand on her shoulder and slides it down her back.

121 EXT. AMUSEMENT PARK - DAY (TAPE) 121

Jimmy throws balls at milk cans. He's not very good at it. The camera zooms in on his upper arm which has a tattoo: a skull wearing a helmet.

122 EXT. EMMETT HOUSE - DAY (TAPE) 122

A tiny wooden one story house, badly in need of paint, sitting in a yard, strewn with weeds and broken and rusted artifacts: a broken down sofa, an engine of some kind, a carton of old shoes, a picture frame etc. Jimmy stands at the front door.

123 INT. EMMETT HOUSE - DAY (TAPE) 123

Jimmy stands in the living room. There's an old tv set and a cot with a sheet and blanket and some of Jimmy's clothes on it.

124 EXT. EMMETT HOUSE - DAY (TAPE) 124

Jimmy sits on the broken sofa in the yard. Jimmy's mother, MARY EMMETT, comes out of the house, carrying two glasses of water. She limps. She comes to camera and extends one of the glasses. Suzanne's hand reaches into frame and takes it. Mary moves to the sofa and sits awkwardly next to her son. She looks at the camera.

125 INT. ROOM - SUZANNE - AS BEFORE 125

SUZANNE
Here is a letter I received from a prominent Hollywood talent agency.
(she picks up a letter)
Dear Ms. Stone -- thank you for sending us a sample of your work in progress - Teens Speak Out. It is our company's policy not to screen unsolicited material but your letter suggests that you are a determined young woman and we wish you and your project the best of luck. Sincerely yours, etcetera.
(she lowers the letter)
I found this very encouraging.

126 INT. SUZANNE'S SPORTS CAR - DAY - (MOVING) 126

Suzanne drives. She is wearing a pink suit and dark glasses. She stops for a light. A WOMAN and her TEEN-AGE DAUGHTER cross the street and stare at Suzanne. The teen-age daughter, points.

TEEN AGE DAUGHTER
Look, mom, that's that weather girl from the tv.

They stare at Suzanne then move away. She stares out the window.

VOICES
Hey -- it's the rain or shine girl. Isn't that Suzanne Stone? It's the television lady! The one with the tv program! Did you see that show she did on -- the earthquake... that expose on -- nuclear waste... child abuse... Did you see her interview with -- Henry Kissinger... Princess Stephanie... Paul McCartney...

A HORN BLOWS. She starts, and drives away.

127 EXT. MARETTO (SENIOR) HOUSE BACK YARD - DAY 127

Late in a very hot day. A party is in progress. Joe cooks hamburgers and hotdogs on a barbecue. Suzanne and Angela sit together. Everybody is dressed very informally except for Suzanne who is in her pink suit. Children play in a rubber pool.

ANGELA
That's a real pretty outfit, honey.

127

SUZANNE
Thanks.

ANGELA
Pink is nice on you.

SUZANNE
It's not pink so much as rosee actually.

ANGELA
Oh.

SUZANNE
My wardrobe advisor says it diffuses the more intense light. Creates a kind of glow effect.

ANGELA
Who says that?

SUZANNE
I have this wardrobe advisor with who I go over all my on-camera outfits.

ANGELA
Isn't that something.

Larry, across the yard, bouncing someone's child on one arm, waves a hamburger at them.

LARRY
HEY, SUZE, WHAT ABOUT ONE OF THESE?

SUZANNE
NO THANKS.

LARRY
OK -- WHAT ABOUT ONE OF <u>THESE</u>?

He holds the child up and laughs and turns away.

ANGELA
He sure is good with those kids.

SUZANNE
I wish he wouldn't eat all that junk. He's getting a rubber tire around him like an old man.

ANGELA
He's gonna make a wonderful father.

127

SUZANNE
He calls them love handles. I call them flab.

ANGELA
What about you?

SUZANNE
Me? Do you think I look fat?

ANGELA
What about the idea of kids is what I'm saying. When're you and Larry gonna start thinking about making me a grandmother?

SUZANNE
Oh - I don't know about that. It's so complicated, you know.

ANGELA
What do you mean - complicated?

SUZANNE
Well I love kids, you know, I just love 'em to death, but in my field a woman with a baby has two strikes against her. Say I'm in New York -

ANGELA
New York?

SUZANNE
For instance - and I suddenly get called to go on some foreign assignment -- a royal wedding, for instance, or a revolution in South America -- you can't run from place to place with your crew following and conduct serious interviews with a big fat stomach. Or even, say, the baby's already born and you've got all this blubber and these boobs out to here. It's just so -- gross.

Angela gets up to say goodbye to someone. Larry slides onto the bench next to Suzanne. He takes a long swig from a bottle of beer and burps into his fist.

LARRY
Scuse me.

SUZANNE
Nice.

127 LARRY
You having a good time?

SUZANNE
I want to get out of the sun. I've got to go prepare my show.

Some little kids come up, make a face at Larry and run off.

LARRY
Like to have a few of those around the house, what do you think?

She doesn't answer.

LARRY
Suze? What do you think?

SUZANNE
I think if you wanted a baby-sitter you should've married Mary Poppins.

Angela hears the remark.

128 INT. TV STATION (WWEN) - NIGHT 128

Ed Grant, working at his desk, looks up as Suzanne comes in.

129 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 129

Larry leaves his car in the driveway and goes through the outside kitchen door into the house.

130 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 130

Larry picks up the remote and clicks it on. Suzanne's face comes up on the screen. He sits on the couch and puts his feet up.

131 ON LARRY'S TV: (INT. WWEN - NIGHT) 131

SUZANNE
Hi everybody, this is Suzanne Stone with your late night sign-off report from the WWEN weather center. I don't think I have to tell you that today was a hot one. That old mercury zoomed on up to ninety-one...

132 INT. EMMETT HOUSE LIVING ROOM NIGHT 132

Suzanne is on the tv screen. The sound is low. The only light is from the tv.

132 Jimmy, in his underpants, lays on his cot, watching.

(131 Cont.) SUZANNE
(on tv)
...and for those of you who are interested in statistics, that's a record breaking temperature for this date...and tomorrow promises to be just about the same with the relevant numbers way up there in the nineties and with humidity to match and maybe just the hint of a breeze or two which won't be much help with this heat - the kind of heat that makes me want to just head for that old swimming hole with my friend James and strip off everything including my panties which you can see right through anyway and lie down next to him and poke my soft pink tongue in his mouth and slide my hand way up the inside of his leg until he's so hot that he just rolls over on top of me and I'm yelling James his name James James what are you doing to me with your big fat hard -

CLOSE ON JIMMY'S FACE

As his eyes snap open. There's a test pattern on the tv screen.

JIMMY
Oh Jesus.

133 EXT. DOWNTOWN STREET - DAY - (TAPE) 133

Russell, Jimmy and Lydia come out of a store and walk away.

134 EXT. FAST FOOD JOINT - DAY (TAPE) 134

Jimmy, Lydia and Russell sit at a table with half-eaten hamburgers and French fries. They put on the table the items they've stolen from the store: a pen, a clip-on necktie, a Chia pet, a pair of sun glasses, a lipstick, a TV Guide, etc. STOP TAPE appears in the corner of the screen.

135 EXT. FAST FOOD JOINT - DAY 135

As Suzanne puts the minicam aside.

135

SUZANNE
Aren't you aware of the fact that somebody has to pay for these things?

JIMMY
They got insurance, don't they?

SUZANNE
Somebody has to pay for the insurance. Did you ever consider that point?

LYDIA
But we were just -- we didn't mean --

SUZANNE
Don't you know that crime doesn't pay?

LYDIA
Mrs. Maretto -- we could take the stuff back. We could leave it at the entrance.

JIMMY
Or we could mail it to them.

SUZANNE
Well I think that would be a very commendable thing to do. That would show that you really cared about other people's feelings.

JIMMY
Yeah. Then that's what we'll do. We'll take all this stuff back. OK?

Suzanne smiles at them.

SUZANNE
Yes. Except for this -
(she picks up the lipstick)
- which is exactly the shade I've been looking for.

She opens the lipstick. They look at her, astonished. She reaches takes Lydia's chin in one hand and puts lipstick on her lips.

RUSSELL
Hey, Mrs. Maretto -- that's stolen goods you're using --

135

SUZANNE
We're going to turn Lydia into a glamour girl --

RUSSELL
Oh yeah and where you gonna get a new body for her?

Lydia hits Russell on the arm. Suzanne reaches out, grabs Russell's face and smears lipstick in the general area of his mouth. Lydia laughs hysterically. Russell pulls away.

RUSSELL
HEY HEY YOU'RE GONNA MAKE ME LOOK LIKE A HOMO...

He grabs a napkin and wipes his face furiously. Suzanne is laughing. Jimmy and Lydia start laughing. Russell throws a French fry at Lydia. Jimmy throws one back. Russell throws his balled-up napkin at Lydia who ducks and it hits Suzanne. Suzanne picks up the plastic mustard container and squirts a stream at Russell. He yells and grabs the ketchup container. They're all screaming as they shower each other with food.

SUZANNE
(laughing)
Stop! THAT'S ENOUGH!

They stop, breathing heavily. There's ketchup on Jimmy's face and shirt. They point at him and laugh again.

JIMMY
Je-sus, I got this stuff all over me.

Suzanne reaches out, wipes a patch of ketchup off his face with her finger and then licks it off. He stares at her. She looks at him and tilts her head.

SUZANNE
You know what we're going to do, James?

She leans forward and brushes his hair up off his forehead.

SUZANNE
We're going to get you a nice haircut so we can see those pretty brown eyes.

136 INT. WHITE ROOM - JIMMY - AS BEFORE 136

JIMMY
It was like I was one in of those -- you know those great movies where everyone comes out of their graves with half their faces all missing, an eye hanging out and their lips dropping off, and they walk around real slow kind of grunting and looking for regular live people to eat their flesh and drink their blood and all? And they can't help themselves 'cause they're dead and it's just what happens? That's what I felt like. Only what I was thinking about wasn't that. What I was thinking about was what does her hair smell like. And is she really a real blonde. And what kind of sound does she make when Mr. Maretto -- you know -- sticks it in. The kind of things you think about when you get to know someone for the first time.

137 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - DAY 137

Larry and a couple of his friends are playing cards and drinking. There's a game on the tv set. Suzanne comes down the stairs.

LARRY
Hey, Suzanne! C'mere and bring me some luck, honey. Hey, Suze!

SOUND of the front door CLOSING. The guys exchange looks.

138 INT. MALL - DAY 138

Suzanne and Lydia are window shopping. They stop and look into the window of a store that sells sexy underwear.

139 INT. STORE - CHANGING ROOM 139

Lydia sits on a stool in the corner. WE SEE only flashes of Suzanne -- her hand, her arm, her hair, her ankle -- as she undresses and puts on a combination of erotic clothing. WE WATCH Lydia -- shy, embarrassed, confused, envious, worshipful -- as she watches Suzanne. Suzanne turns and faces Lydia.

SUZANNE
What do you think?

139

LYDIA
Oh it's real -- wow! Mr. Maretto's gonna be so --

SUZANNE
Mr. Maretto?

Suzanne snorts a laugh and turns back to the mirror. Lydia looks confused. Suzanne catches her eye in the mirror.

SUZANNE
I'll tell you something, Liddy.
(pause)
No. You wouldn't understand.

LYDIA
Maybe I would.

SUZANNE
You grow up and you think it's all going to be like a fairy tale and it's like you're Sleeping Beauty and along comes this Prince Charming and it's nighttime, you know, and he looks great and sings to you and kisses you.

LYDIA
Oh yeah, I know that story.

SUZANNE
And then you wake up and it's daylight and you look at him and he got fat and his pants don't fit, he forgot how to dance, he belches all the time, he laughs at dumb jokes, he breathes on your neck while you're trying to write important letters and hair grows out of his ears and places.

LYDIA
That's terrible.

SUZANNE
It's just -- when you work all day trying to perfect yourself and create something meaningful, you expect some support. But does anyone ever ask did you have a good shoot today or how's the editing going or anything of that nature?

LYDIA
I guess not.

139 SUZANNE
I mean - the point is - Larry is a nice guy and all - but he doesn't know a thing about television.

140 EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE 140

LYDIA
Mrs. Maretto bought me lots of nice stuff -- this ankle bracelet, for instance, and a bottle of real expensive perfume - scent, she called it - scent - which I'm saving for a special occasion. Nobody ever bought me things before. Except Chester - my mom's boyfriend - got me for my birthday when I was twelve a bottle of something called Garden Of Eden Body Oil which he said would be good for my skin and which he wanted to show me how to use. Which I let him do.

141 EXT. MALL - DAY 141

Suzanne and Lydia sit at a table, drinking soft drinks.

SUZANNE
Why did you let him do that to you?

LYDIA
Well -- at first it was just my back, you know, and then my legs and then, before I knew it, it was the other stuff.

SUZANNE
Why didn't you just scream?

LYDIA
Well he seemed like it made him so happy, you know. And I didn't want to wake up my mom.

SUZANNE
My god, Liddy --

LYDIA
And he'd do other things. For a while. But when I was fourteen I gained all this weight and he wasn't so interested any more. Except now and then.

141

SUZANNE
You mean he still -- ?

LYDIA
No because there's this old gun my mom has hidden in her closet that she got because of all the sex fiend killers around and I told him one time if he didn't leave me alone I'd get it out and shoot him.

SUZANNE
Oh.

142 EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE 142

LYDIA
And now I guess I wish I hadn't told her all that. Because maybe it put some things in her mind. I don't know. But I just told her stuff I never told anyone else. Because she was my friend.

143 INT. SPORTS CAR - DAY - MOVING - SUZANNE AND LYDIA 143

The car stops near the Mertz house. Lydia starts to get out.

SUZANNE
Listen, Liddy, some day I won't be here any more. I'll be some place where my abilities are appreciated and guess who's going to be with me and be like my social secretary and answer my fan mail.

LYDIA
Who?

SUZANNE
You are, Liddy.

144 EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE 144

LYDIA
She was my only real friend.

SOUND OF A PHONE RINGING

145 INT. HOTEL ROOM - NIGHT 145

Janice Maretto is on a bed in her underwear and a t-shirt, doing her toenails.

145 In the bathroom one of her co-skaters washes her hair in the sink. Suitcases and clothes are scattered around. The tv is tuned to a late night talk show. Janice picks up the phone.

JANICE
Yeah?...Sorry -- who?...Larry. Larry!

The other girl looks around the bathroom door.

JANICE
(to the girl)
It's my brother.

The girl goes back in and continues washing her hair.

JANICE
What's the matter?...Oh. Yeah. Everything's swell...Yeah, the show's a sell-out and...Hey are mom and dad OK?...Good...What?...Guys? Are you kidding?...Well, a hot looking eight year old came back after the show last night but he had to choose between me and his homework and...Hey, listen, what's goin' on?...You never call me this late... Where's Suzanne?...What do you mean -- shooting? What's she shooting?...Oh yeah?... Well -- she'll be through with it some day, won't she?...So she takes it to New York and shows it to someone and comes back and...Los Angeles -- what's Los Angeles got to do with it?...A course in what?...Advanced Media? Advanced bullshit! Hey listen, I know you love her and you want her to succeed and all that but, Larry, sometimes you have to say no. I mean -- try it. No. N-O. Hey -- say it like you mean it. Right! OK. Hey -- happy anniversary if I don't talk to you next week. Oh, and Lar -- kick the dog for me, will you? Hey I'm kidding. Sort of.
(she laughs)
I'll see you in about a month. OK? OK???...Yeah...Love ya.

She hangs up as her friend comes out of the bathroom, towelling her hair dry, and looks at her.

JANICE
Shit.

146 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 146

Suzanne gets out of her car and goes toward the condo.

147 INT. SUZANNE AND LARRY'S CONDO - NIGHT 147

Suzanne comes in quietly and starts up the stairs.

LARRY'S VOICE
Suzanne.

She starts, turns and looks into the dark living room where Larry is sitting, his feet up, a bottle of beer in his hand. The tv across from him is on but the sound is off. An edition of PRIME TIME LIVE with Sam Donaldson and Diane Sawyer is playing.

SUZANNE
What are you doing?

LARRY
Just sitting here. Waiting for you.

SUZANNE
Larry -- I asked you please to keep your feet off of the sectional.

LARRY
We have to talk about some things.

SUZANNE
What kind of things?

LARRY
Come on, Suze. You know what kind of things.

SUZANNE
Well I don't think I do. I mean can't it wait because it's really late and tomorrow I have to -

LARRY
No.

SUZANNE
What?

LARRY
No. I don't think it can wait. No.

She moves into the living room and sits down across the room from him. While he talks, she shifts her focus to various things. Larry's mouth moving. Larry's finger digging into an ear. Larry's toes moving in his white socks.

147 The bottle of beer in Larry's hand. Larry's stomach bulging a little over his trousers. The framed hand-colored wedding photograph of Larry and Suzanne on a wall. The restaurant business brochure entitled "Pizza: Plain and Fancy" on a table at Larry's side. Diane Sawyer on the tv screen. Perhaps she only hears some of his words.

LARRY
The thing is I think we've got this great future ahead of us and I want to make sure that we both understand what the priorities are, you know? I think Pop's going to let me take over managing the restaurant and I've got a lot of exciting plans like introducing some new menu items and putting in some live music on the weekends maybe even one night a week open house for local singers and comics which you with your tv background could help me with, maybe shooting the acts and then selling the tapes which you could edit yourself to the performers. I talked to my folks about it and they thought it would be a great idea. And believe me, Suze, I'm not selling short what you're doing now - the weather report stuff which you're really good at but - let's face facts - probably isn't going to lead to any big network offers and this way we could be working together in both our respective fields which would mean we would be doing what a family is supposed to be doing. A family. That's what I'm talking about. What do you think?

She stares at him across the dark room.

148 INT. SPORTS CAR - DAY - (MOVING) - SUZANNE AND LYDIA 148

SUZANNE
What do you think about James?

LYDIA
Think how?

SUZANNE
Do you think he's cute?

LYDIA
Uhhh -- yeah. I mean - do you?

148

SUZANNE
(laughs)
He's a little young for me, wouldn't you say?

LYDIA
Well -- yeah.

SUZANNE
Do you think he likes me?

LYDIA
Oh sure. He told me he admires you very much.

149 EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE 149

LYDIA
What I didn't tell her is what he actually said to me --

150 EXT. VACANT LOT - DAY 150

Jimmy and Lydia sit on a boulder.

JIMMY
Mrs. Maretto's different than any woman I ever knew. I mean -- it's just -- everyone else seems like dogshit next to her.

151 EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE 151

LYDIA
-- which was the most romantic thing I ever heard anybody say.

152 INT. SUZANNE AND LARRY'S CONDO - DAY 152

Suzanne looks at the mirror by the front door, checking her makeup, hair etc. Walter watches her. The PHONE RINGS.

SUZANNE'S VOICE
(on the answering machine)
You have reached the home of Suzanne Stone Maretto and Larry Maretto. Please leave a message at the sound of the tone.

The BEEP is followed by Larry's voice.

152 LARRY'S VOICE
Hey, babe, pick up if you're there.

SUZANNE
(to Walter)
Mamma be home soon.

She exits. Walter looks at the door.

LARRY'S VOICE
Suze? Are you there?

153 EXT. STREET - NIGHT - (TWILIGHT) 153

Jimmy stands, waiting. His hair is shorter. The sports car stops.

SUZANNE
Well, James, don't we look nice.

154 INT. SPORTS CAR - TWILIGHT - (MOVING) 154

Suzanne and Jimmy. She drives fast. She picks up a cassette.

SUZANNE
You like Aerosmith?

JIMMY
Yeah. They're pretty cool.

The music comes up loud. She drives faster, beating out the rythym, more or less accurately, on the steering wheel. She removes the clip from her hair and swings it free.

SUZANNE
I adore their music. It's so free. Don't you think so?

JIMMY
Absolutely.

SUZANNE
It gives you that wonderful feeling like you're sixteen again, you know?

JIMMY
Well, I am sixteen.

SUZANNE
That's right. You are. Sometimes I forget that because you seem so much more adult than the others.

154

JIMMY
Oh. Thanks.

SUZANNE
At home we listen mostly to things that appeal to my husband's taste -- top forty and a lot of ballads sung by the older Italian singers.

JIMMY
I thought Mr. Maretto played drums in a rock band once.

SUZANNE
Well - that was before we became an old boring married couple.

He sneaks a look at her legs.

SUZANNE
Is something wrong?

JIMMY
Oh no. I was just wondering where your camera and stuff was.

SUZANNE
Well James -- we can't just go sauntering in with a lot of equipment. This is what in the field of investigative journalism we call an "expose". Did you see that piece on PBS the other night on teen drinking?

JIMMY
No, I missed that. I don't think we get that station on our set.

SUZANNE
It was very revealing. And the people they were talking to didn't even know they were being taped because they use these special tiny cameras which they hide in places you wouldn't believe.

JIMMY
Like where?

SUZANNE
Well, I'm not at liberty to say. It's a kind of trade secret.

JIMMY
Oh.

154 SUZANNE
Unfortunately I don't as yet have access to that kind of equipment. So this will be a sort of preliminary fact-finding mission. Then we can plan phase two.

JIMMY
Oh yeah. Phase two.

155 EXT. AMUSEMENT PARK - NIGHT 155

Suzanne and Jimmy walk toward the main section of the park on the far side of which is a boardwalk and, beyond that, the beach.

156 EXT. AMUSEMENT PARK RESTAURANT/BAR - NIGHT 156

Suzanne and Jimmy at a table. Jimmy has a coke. Suzanne is finishing a Marguerita. A waitress brings her another one.

SUZANNE
Did you know that on many primitive islands all the boys and girls get these very elaborate tattoos when they reach a certain age?

JIMMY
Yeah? Why is that?

SUZANNE
It's a sign that they have reached their sexual maturity.

JIMMY
Oh.

She reaches out and touches Jimmy's tattoo.

SUZANNE
How did you decide on the design?

JIMMY
I don't know. I just picked it.

SUZANNE
Did it hurt?

JIMMY
I don't remember. I was sort of wasted, to tell you the truth.

She looks at him over the glass.

SUZANNE
Bad boy.

156 Three punky looking kids walk by, two boys and a girl.

BOY
Hey, Jimbo!

JIMMY
Hey, Ray. Hey, Killer. Hey, Jolene.

The kids stare at Suzanne. She stares back. They move away.

SUZANNE
That boy's name is Killer?

JIMMY
That's what we call him cause he almost killed a guy.

SUZANNE
Oh. A wild one.

JIMMY
Yeah. He set this guy on fire.

SUZANNE
Did he go to jail?

JIMMY
No. Cause he was only fourteen.

SUZANNE
I imagine he'd be an interesting subject to inteview for our film.

JIMMY
He's not a very nice person.

157 EXT. AMUSEMENT PARK PENNY ARCADE - NIGHT 157

Suzanne pulls Jimmy inside. Through the window we can see a TAKE YOUR OWN PHOTO booth. Suzanne pulls Jimmy into the booth and shuts the curtain. MOVE IN SLOWLY as the strobe lights in the booth begin to flash. We can HEAR SUZANNE LAUGHING.

158 INT. ROOM - SUZANNE - AS BEFORE 158

SUZANNE
The fact is -- I am not a drinker. Alcohol or drugs have never - <u>never</u> been part of my psychological profile, in spite of the fact that so many members of the entertainment field - I'm certainly not naming names - are reknowned for their substance abuse, past or present.

159 EXT. TATTOO PARLOR - NIGHT 159

Jimmy sits down on a bench across from the tattoo parlor. Suzanne walks, slightly unsteadily, to the tattoo parlor.

160 INT. TATTOO PARLOR - NIGHT 160

Suzanne enters. There are neon fixtures everywhere. The walls are filled with garish designs. The bearded pony-tailed tattoo artist comes toward her. LOUD MIX OF SOUNDS FROM THE AMUSEMENT PARK.

161 INT. ROOM - SUZANNE - AS BEFORE 161

SUZANNE
And that, honestly, is the last thing I can remember.

162 INT. SUZANNE AND LARRY'S CONDO - BEDROOM - DAY 162

Early morning. Suzanne, wearing pajama tops, gets out of bed quietly, goes to the bathroom, goes in and closes the door.

163 INT. SUZANNE AND LARRY'S CONDO - BATHROOM - DAY 163

Suzanne looks into the bathroom mirror. She slowly undoes the buttons of her pajama top and stares at the reflection. We DON'T SEE what she's looking at. The bathroom door opens.

LARRY
Hey, Suze...?

She spins around. Larry looks at her. He starts to laugh.

164 EXT. SUZANNE AND LARRY'S CONDO - DAY 164

The house, from the street. We can HEAR LARRY LAUGHING.

165 EXT. EMMETT HOUSE - DAY 165

Jimmy sits in the yard. SOUND of LARRY'S LAUGHTER FADES OUT. He takes from his pocket a strip of photographs. He looks at them.

THE PHOTOGRAPHS

From the penny arcade: a strip of four photos; Suzanne and Jimmy, their faces, his nervous and confused, hers animated and flirtatious. In the last one, her hand is inside his shirt.

166 EXT. TATTOO PARLOR - NIGHT 166

Suzanne comes out of the tattoo parlor. Jimmy stands. She comes to him, takes his hand and pulls him away.

167 EXT. AMUSEMENT PARK - NIGHT 167

Jimmy follows Suzanne as they walk past the Ferris Wheel.

168 EXT. AMUSEMENT PARK - NIGHT 168

Suzanne, Jimmy following, moves down the steps from the boardwalk to the beach.

169 EXT. BEACH - NIGHT 169

They disappear into the darkness beneath the boardwalk.

170 EXT. BEACH - UNDER THE BOARDWALK - NIGHT 170

She turns to face him.

SUZANNE
Don't you want to see it?

JIMMY
See what?

She undoes her blouse and reveals one breast and, above it, a small tattoo of a rose. He stares at it for a long time.

SUZANNE
Well?

He looks at her.

SUZANNE
Don't you want to fuck me?

ON THE GROUND

Jimmy on top of her, struggling to get it in.

JIMMY
Wait -- I can't -- just --

SUZANNE
Here...here...

Her hand goes somewhere. They roll over. She's on top of him, moving, her hands on h s chest.

170 HIS POV

Her face above him and her breast and the tattoo and the bottom of the boardwalk and, through the spaces between the boards, flashes of light as people walk above them.

JIMMY
Wait wait wait...Oh, Jesus...

And it's over.

171 INT. SPORTS CAR - NIGHT (MOVING) 171

Suzanne and Jimmy. She's driving fast, concentrating on the road.

172 EXT. STREET - NIGHT 172

The car comes to a fast stop somewhere near his house.

SUZANNE
James. I don't know how this happened. Do you understand me?

JIMMY
Yeah.

SUZANNE
So now we have to have some rules.

JIMMY
Oh sure.

SUZANNE
My husband is a very jealous man. He can be very violent.

JIMMY
Oh.

SUZANNE
So you must never call me at home. Is that understood?

JIMMY
You bet.

SUZANNE
And James.

JIMMY
Yes, Mrs. Maretto?

SUZANNE
You can <u>not</u> say anything about this.

172 JIMMY
Course not.

SUZANNE
Ever!

JIMMY
Right.

SUZANNE
To anyone.

JIMMY
Absolutely.

SUZANNE
Do you swear to god?

JIMMY
I swear to god.

173 INT. TRUCK - NIGHT (MOVING) - RUSSELL AND JIMMY 173

Russell drives his father's truck on a back country road.

RUSSELL
You FUCKED her?

JIMMY
Yeah.

RUSSELL
YOU FUCKED HER!

JIMMY
I said yeah.

RUSSELL
You FUCKED MRS. MARETTO???

JIMMY
That's right. YEAH.

RUSSELL
Wait a minute. Are you tellin' me that you actually -

JIMMY
YEAH YEAH YEAH YEAH YEAH.

RUSSELL
Well what happened?

JIMMY
What do you mean?

RUSSELL
How did it -- I mean -- where -

173

JIMMY
It was down at the park and we were under the boardwalk and we did it and then -

RUSSELL
WAIT A MINUTE! NOT SO FAST! Did you kiss her.

JIMMY
Yeah -- I think so.

RUSSELL
Did you see her tits?

JIMMY
Sort of.

RUSSELL
Sort of what? Either you saw them of you didn't.

JIMMY
I saw one.

RUSSELL
Which one?

JIMMY
Uh -- the left one.

RUSSELL
What about the other one?

JIMMY
I didn't see that one.

RUSSELL
Why not?

JIMMY
Cause it happened so quick.

RUSSELL
How come? I mean - what did you say to her?

JIMMY
I didn't say nothin'.

RUSSELL
Someone must've said somethin'. What'd she say?

JIMMY
She just said -- don't you want to fuck me.

173

RUSSELL
"Don't you want to fuck me"?

JIMMY
Yeah.

RUSSELL
She says don't you want to fuck me?

JIMMY
Yeah.

RUSSELL
MRS. MARETTO SAYS DON'T YOU WANT TO FUCK ME?!

JIMMY
Yeah yeah yeah -- WATCH IT!

Russell jams his foot on the brakes as a deer appears in the road ahead, trapped in the headlights.

The truck swerves, its brakes squealing. There's a THUD.

174 EXT. ROAD - NIGHT 174

Russell and Jimmy move to the deer, mortally wounded, its shining eyes rolling with fear. Russell looks at the dent in the truck.

RUSSELL
My old man's gonna kill me.

JIMMY
It's dying.

RUSSELL
God damn it.

JIMMY
What do we do now?

RUSSELL
"What do we do now?" She dies, I get the shit beat outta me and you get to screw older married rich blonde pussy. What a fuckin' world.

The deer's head falls. The light goes out of its eyes.

175 INT. SUZANNE AND LARRY'S CONDO - FRONT HALL - DAY 175

Larry comes downstairs with a suitcase as Suzanne enters. She's slightly startled to see him. Walter yaps at their feet.

175

SUZANNE
Oh -- hi. What's going on?

LARRY
I told you, hon. My father and I are going up to the trade show in Freeport. We're gonna leave from the restaurant. I told you.

SUZANNE
Oh -- right.

LARRY
You'll be OK?

SUZANNE
Sure.

LARRY
Suze -- will you think about what we talked about?

SUZANNE
I have been.

LARRY
That's great. Because I believe I've got something going here that's really gonna work. And you know who I want by my side.

SUZANNE
Who?

LARRY
Who? My best girl. My beautiful tattoed lady. That's who.

He kisses her and goes. She stares after him.

176 EXT. SCHOOL - DAY 176

Suzanne walks toward the entrance, carrying her camera. Jimmy and Russell watch her coming. Russell has a black eye and a cut lip.

JIMMY
Hey -- Mrs. Maretto?

She stops and looks at them.

SUZANNE
Oh hello, James.

JIMMY
We getting together after school?

176

SUZANNE
Well I don t know. I have to -- what happened to you, Russell?

RUSSELL
I ran into something at home.

SUZANNE
Well you should be more careful.

JIMMY
Listen - there's something I need to talk to you about.

SUZANNE
Oh? What would that be?

JIMMY
Well -- I was thinking --

SUZANNE
Really? I guess we'd just better send out a news flash to the networks.

JIMMY
No -- I mean -- I had some things I need to talk to you about -- about the video and stuff.

She looks at him, letting him hang for a bit.

SUZANNE
Well. My husband is going up to some restaurant trade show in Freeport tonight so I'll be alone. Stop by the house around seven and we'll talk. OK?

She turns and starts off. Jimmy stares after her. Russell hits Jimmy on the shoulder and makes a face. Suzanne turns back.

SUZANNE
And you too, Russell, of course. And Lydia. We wouldn't want anybody to get the wrong idea, would we?

Jimmy's face falls. Mr. Finlaysson comes toward them.

SUZANNE
Hello, Mr. Finlaysson.

177 INT. TRAIN - NIGHT - (TWILIGHT) - MOVING 177

Joe looks at an advertisement for a pizza oven in a restaurant supply magazine. Larry stares out the window.

177 Joe turns the magazine around to show the ad to Larry. Larry continues to stare out the window until Joe says his name.

178 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 178

Jimmy and Lydia look around the room. The videocam is set up on a tripod. Suzanne comes from the kitchen with a tray of drinks.

LYDIA
Oh Mrs. Maretto, it's like that house in The Young And The Restless except you've got stuff they don't even have. Like these poodle lamps. My mom would love those. She loves things that look like other things that they're not.

SUZANNE
I'll show you the rest of the house later. James, would you like to take your jacket off?

JIMMY
I don't know. Should I?

SUZANNE
Well, I think that's up to you. Now if you have to wash your hands or anything, the powder room is at the top of the stairs. Where's Russell?

JIMMY
His old man wouldn't let him come. He says he thinks what we're doing is stupid.

SUZANNE
I see. Well, we don't really need him, do we?

JIMMY
I guess we don't.

179 INT. TRAIN - NIGHT - MOVING 179

Joe tears pages out of a couple of trade magazines. Larry copies the prices of items from the magazine pages on a pad of paper.

180 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 180

Some lights have been turned off. Slow rock music plays. Suzanne is behind the videocam, a glass of wine in her hand. Jimmy and Lydia are dancing clumsily.

'80 Lydia stumbles, giggles and stops.

LYDIA
I can't do this, Mrs. Maretto.

SUZANNE
Of course you can, Liddy. You just have to let your natural sense of rhythm take over.

LYDIA
No. I don't think I have one of those. I really stink at this.

JIMMY
Yeah. She does.

SUZANNE
Look. Watch me. Watch my feet.

Suzanne moves to the music. They watch her.

LYDIA
I can't do that.

Suzanne moves behind Lydia and puts her arms around her.

SUZANNE
Just move with me. Relax your body. You're like a stick.

They move together for a few moments. Lydia gasps for air.

LYDIA
Oh I gotta sit down. It's making me feel all funny.

Lydia moves away and collapses on the couch.

SUZANNE
Come on, James.

Jimmy moves to her. She dances around him. He tries to follow as she winds around him, closer and closer. The music ends.

SUZANNE
Liddy -- would you like to do me an enormous favor?

LYDIA
Sure. What?

SUZANNE
Walter hasn't been out for hours. Would you be an angel and take him around the block?

180 LYDIA
Oh sure.

SUZANNE
I'm going to go up and take this sweater off. It's so warm tonight. And when you come back I'll find us something to eat.

LYDIA
OK.

SUZANNE
And don't let him come back until he's done his business like a good boy.

181 INT. TRAIN - NIGHT - MOVING 181

Larry and Joe are in their seats, asleep.

182 EXT. STREET - NIGHT 182

Lydia comes around the corner with Walter. MUSIC can be HEARD coming from the condo but is sounds different somehow. Lydia unsnaps the leash from Walter's collar and he runs up the walk.

183 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 183

Lydia stands in the living room. The MUSIC heard from the street is LOUDER and it's coming from upstairs. Walter has disappeared.

LYDIA
I'm back. Hello?

184 INT. SUZANNE AND LARRY'S CONDO - KITCHEN - NIGHT 184

Lydia looks in the refrigerator.

185 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 185

Lydia sits on the sofa, watching television, eating something.

186 INT. SUZANNE AND LARRY'S CONDO - SECOND FLOOR - NIGHT 186

Lydia slowly climbs the stairs to the dimly lighted second floor.

LYDIA
(quietly)
I have to use the bathroom.

186 She reaches the bathroom door at the top of the stairs. She looks down the hall toward the bedroom amd moves to it. The door is open a crack. She stands next to the door, breathing heavily. She slowly turns and looks through the crack. The MUSIC is LOUDER.

WHAT SHE SEES

Clothing on the floor and on a chair; Walter, nervously moving back and forth. The room is dark but for the faint light from a lamp with a scarf draped over it and the surging control lights on the face of the stereo. Suzanne, dressed in some of the pieces she bought at the underwear store, is dancing, swaying to the music. On the bed, in the shadows, is Jimmy, naked, staring. Suzanne dances to the foot of the bed.

SUZANNE
Come on. Come on. Come on, little boy. Come and get it.

Lydia turns away from the door and leans against the wall.

187 EXT. COUNTRYSIDE - NIGHT 187

The train, carrying Larry and Joe, barrels through the night.

188 INT. SCHOOLROOM - DAY 188

A class in biology. Jimmy, among the students, daydreams.

189 EXT. WHEATFIELD - DAY 189

In Jimmy's imagination. Jimmy and Suzanne thrash around, having leveled a section of wheat around them in the shape of a heart.

190 INT. ROOM - SUZANNE - AS BEFORE 190

SUZANNE
I saw this French film once - maybe it was Italian - about an older woman who had a love affair with this teenage boy which is one of those things that apparently happens quite a lot in Europe. I thought it was kind of silly - not bacause I'm a prude or anything like that - but because I think it's a waste of time to be with somebody that you can't learn from - preferably someone who has a knowledge of one's own field of endeavor.
(more)

190 SUZANNE (Cont'd)
A perfect example of this kind of situation would be John Tesch, the co-anchor of the always popular Entertainment Tonight and his lovely wife, the actress Connie Selleca who - after a long day's work at their various studios - are able to spend their evenings at home sharing their mutual expertise in lighting, makeup, camera angles and so forth. That, to me, is what relationships are about.

191 EXT. COUNTRYSIDE - DAY 191

A rainy windy day. The sports car is parked off a country road.

192 INT. SPORTS CAR - DAY 192

Suzanne and Jimmy are sprawled in the back seat. She is crying.

JIMMY
What? What is it?

SUZANNE
Nothing.

JIMMY
What did I do?

She shakes her head and turns away.

JIMMY
You gotta tell me what's wrong.

SUZANNE
James -- do you think about me when we're not together?

JIMMY
All I do is think about you. It's like when I'm not with you I'm not alive. You're the only good thing that ever happened to me.

SUZANNE
I can't do this any more. I can't go home every night and have him trying to touch me and all the time I'm thinking about you - about us - and when I push him away - he has such a temper and --

192

JIMMY
What do you mean? Does he - ?

SUZANNE
He went crazy when he saw the tattoo. The only way I could calm him down was to let him do some things I don't even want to talk about.

JIMMY
Like what?

SUZANNE
There were these women on the Sally Jesse Raphael Show the other day wearing disguises so their husbands couldn't find them and they were all living in shelters and I thought I could go and live in one of them if they'd only let me bring Walter with me -

JIMMY
Listen to me a minute -

SUZANNE
- someplace in another state where no one knows me --

JIMMY
No - listen - I know you think I'm just a kid but -

SUZANNE
James - I can't mess up your life -

JIMMY
- but listen - couldn't you just get a divorce and then -

SUZANNE
- and then he'd get the condo and the car and he'd even take Walter - and I know if he knew what was happening he'd hunt me down wherever I was - and you, too -

JIMMY
- I can take care of you - I know I can -

SUZANNE
Because he said once if he couldn't have me he wouldn't want to live -

192 JIMMY
Listen - I know how he feels. Bit I couldn't ever do anything bad to you. Or ever hurt you. A guy that does that to someone like you doesn't deserve to live. That's the truth. He doesn't deserve to live.

She looks at him.

SUZANNE
No. I suppose you're right. He doesn't.

193 EXT. MERTZ HOUSE PORCH - DAY - LYDIA - AS BEFORE 193

LYDIA
This was the most exciting time of my life. Being best friends and having secrets together and plans for a big future to look forward to. It was like living in a great movie but better because it was kind of X-rated on account of all the sex stuff. Mrs. Maretto used to let me drive her car even though I didn't have even a learner's permit because she said I'd have to get used to taking her around places as part of my personal assistant duties when we would be on assignment.

194 INT. SCHOOLROOM - DAY 194

A class in geography. Jimmy daydreams.

195 EXT. THE SEA 195

In Jimmy's imagination. Underwater, Jimmy and Suzanne, her legs clasped around him, turn slowly. Fish swim by.

196 EXT. MOTEL - DAY 196

Somewhere out on the highway. Lydia sits in the front seat of the sports car with the door open, her legs outside the car, one end of Walter's leash tied to her foot.

197 INT. MOTEL ROOM - DAY 197

Sunlight leaks through the blinds. A talk show is on the tv. Jimmy is on the bed. Suzanne's head is elsewhere. She looks up.

97

JIMMY
Please don't stop.

SUZANNE
You didn't answer my question.

JIMMY
What question was that?

SUZANNE
Did you talk to Russell?

JIMMY
Yeah. I did.

SUZANNE
And what did he say?

JIMMY
He wants a thousand dollars.

SUZANNE
Is that all?

JIMMY
He said for another five hundred he'd burn the house down.

SUZANNE
That's out of the question.

JIMMY
I think he was just being funny.

SUZANNE
I don't think that this is something to joke about.

JIMMY
And he wants your stereo.

SUZANNE
All right.

Her head disappears again.

JIMMY
And some CD's. Ohhh god --

She reappears.

SUZANNE
Did you get the gun?

JIMMY
No. Not yet. Would you please -

117

SUZANNE
Why not?

JIMMY
I don't know. I guess I thought you'd ask Lydia --

SUZANNE
I can't ask Liddy. You have to ask her. Don't you understand that?

JIMMY
I guess so but -

SUZANNE
Do you want me to do what I was doing?

JIMMY
Oh yeah please.

SUZANNE
Then you have to do what you have to do.

Her head disappears again.

JIMMY
Ohh yeah yeah --

She reappears.

SUZANNE
So when will it happen?

JIMMY
Oh come on please don't -

SUZANNE
I want to know when.

JIMMY
Whenever. Jesus I don't know.

She stands up and walks across the room to the bureau.

SUZANNE
Well if you don't know I guess I'll have to find somebody who does.

She starts brushing her hair in the mirror. He sits up.

JIMMY
Listen you have to understand.

197

SUZANNE
I think I do understand. Obviously you're not the mature individual I thought you were.

JIMMY
It's just -- I never did something like that before.

SUZANNE
Yeah -- and you never made it with a twenty-five year old married woman before either. Did you?

JIMMY
No.

SUZANNE
Actually I had a thought. Maybe a better way to go on all this.

JIMMY
What's that?

SUZANNE
Russell.

JIMMY
What about him?

SUZANNE
I think Russell is enough of a man to take charge of this situation, don't you? And sometimes he looks at me in a certain way. I think he'd be very appreciative of what I could do for him. What do you think?

JIMMY
I think we could probably do it next week. Is that soon enough?

She looks at him for a moment.

SUZANNE
Really? Will you really do that for me, James?

JIMMY
Anything.

She moves back to the bed.

SUZANNE
And then we can be together and you can sleep over and we could do anything we want.

197 She puts her hand on his head.

JIMMY
Anything.

She pushes him back on the bed and moves over him.

198 INT. SCHOOLROOM - DAY 198

A class in astronomy. Jimmy daydreams.

199 EXT. NIGHT SKY 199

In Jimmy's imagination. He and Suzanne, locked in each other's arms, fall together, turning, past comets and constellations.

A BELL RINGS.

200 INT. SCHOOLROOM - DAY 200

The classroom empties, except for Jimmy, still sitting, alone.

201 INT. MARETTO'S RESTAURANT - NIGHT 201

Joe and Angela are hanging a banner on the wall: ONE YEAR AND STILL GOING STRONG.

202 INT. MERTZ HOUSE - NIGHT 202

Lydia, standing on a chair, searches an upper shelf in her mother's closet and finds something wrapped in a cloth.

203 EXT. MUD FLATS - NIGHT 203

Jimmy, Lydia and Russell squat on the sand. Lydia unwraps the cloth, revealing a pistol and a box of bullets.

204 INT. MARETTO'S RESTAURANT - NIGHT 204

A roomful of guests cheer as Suzanne and Larry enter.

205 EXT. HINES HOME - NIGHT 205

Russell pushes his father's pickup down a short hill, jumps in behind the wheel and starts the engine.

206 INT. MARETTO'S RESTAURANT - NIGHT 206

Carol and Earl congratulate Larry. Joe and Angela hug Suzanne.

207 EXT. EMMETT HOUSE - NIGHT 207

Jimmy stands in the street. The pickup appears and stops. Jimmy gets in and he and Russell put on gloves.

208 INT. MARETTO'S RESTAURANT - NIGHT 208

The lights dim as Angela brings a cake with one big lit candle on it to Suzanne and Larry's table. Larry smiles at Suzanne and she takes a breath and blows out the candle. GO TO BLACK.

A BRIGHT LIGHT GOES ON.

209 INT. TV STATION (WWEN) BROADCASTING STUDIO - NIGHT 209

In the light: Suzanne, dressed as in the previous scene, sits by her weather map. George behind the camera. He signals Suzanne with four fingers and she nods and straightens her script.

210 EXT. CAROL AND EARL STONE HOUSE - NIGHT 210

Carol and Earl go inside. The front lights go off.

211 INT. CAR - NIGHT - MOVING 211

Larry, driving, turns into the driveway of his house.

212 INT. TV STATION (WWEN) BROADCASTING STUDIO - NIGHT 212

George signals Suzanne with three fingers. She nods.

213 EXT. MARETTO'S RESTAURANT - NIGHT 213

The Maretto's neon sign goes off. Joe and Angela lock the front door and go to their car.

214 INT. MERTZ HOUSE KITCHEN - NIGHT 214

Lydia sits on the floor, lit by the light from the slightly open refrigerator. Her are legs drawn up against her chest. She is rocking slightly, eating something.

215 INT. TV STATION (WWEN) BROADCASTING STUDIO - NIGHT 215

George signals Suzanne with two fingers.

216 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 216

It's dark. A DOOR SLAMS. Larry comes in from the kitchen, taking off his jacket. He picks up the tv remote and turns on the tv. The tv screen shows the WWEN community events crawl. Larry moves to the dark hallway, looks up the stairs and whistles.

LARRY
Hey Walter. Let's take a walk. Come on, boy -

Something catches his eye -- part of a small overnight bag on the hallway floor. He steps to a side table and snaps on a lamp. A shadow moves. Something hits him on the back of his head. He clutches his head and falls to his knees, pulling the lamp down with him. Russell's arm goes around his throat and jerks his head back. Jimmy steps out of the shadows, a gun in his hand.

LARRY
What do you want?

RUSSELL
Don't fuckin' move.

LARRY
Just take what you want and get out OK? Here. It's a Rolex.

Larry lifts an arm, showing his watch. Russell takes the watch.

RUSSELL
I know it's a Rolex. You think it's the first time I seen a fuckin' Rolex?

LARRY
Look -- I've got some money in my -

On the living room tv screen: RAIN OR SHINE with Suzanne Stone.

RUSSELL
Shut the fuck up. Come on, Jimmy. LET'S DO THIS THING.

On the tv screen: Suzanne, starting her weather report.

(215 Cont.) SUZANNE
(on the tv)
Hi everybody -- this is Suzanne Stone in the WWEN Weather Center...

Jimmy looks over toward the tv set.

16 (215 Cont.) SUZANNE
(on the tv)
...and, as you probably noticed, it's been another beautiful evening with a slight chill in the air and those autumn temperatures just about where they should be...and the forecast for tomorrow is for more of the same...

LARRY
Wait now -- just wait a --

RUSSELL
Gimme the fuckin' ring.

LARRY
My ring?

RUSSELL
Yeah - take it off.

LARRY
I can't do that, man. My wife would kill me.

Jimmy looks at him.

JIMMY
She'd kill you? Suzanne would kill you?

LARRY
You know my wife?

Jimmy raises the gun and moves a step to Larry. Walter appears at the top of the stairs, barking furiously. Jimmy looks up at Walter. The light from the fallen lamp illuminates his face.

RUSSELL
NOW NOW ASSHOLE NOW!

Jimmy turns and fires. Larry crashes against the wall and slumps to the floor. They look at him. Blood is spreading on the carpet beneath his head. His eyes are still open, staring past them into the living room. Jimmy turns and looks.

(215 Cont.) SUZANNE
(on the tv)
This is Suzanne Stone saying I'll see you tomorrow, rain or shine.

Jimmy turns and looks at Larry. The light goes out of his eyes.

217 INT. TV STATION (WWEN) BROADCASTING STUDIO - NIGHT 217

Suzanne, sitting, as the tv light goes off, leaving her in the shadows, staring at the camera.

218 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 218

PULLING BACK from the front doorway. Larry's body lies in the hall, the overturned lamp nearby. PULL BACK across the front yard to the street. Walter runs in and out of the house, barking.

DISSOLVE THROUGH TO:

219 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 219

Some neighbors in their nightclothes and bathrobes, standing a safe distance, looking at the house. SOUND of a SIREN.

DISSLOVE THROUGH TO:

220 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 220

Police cars are in the street. Several policemen move in and out of the house. Neighbors have gathered. Two Detectives, MIKE WARDEN and BEN DELUCA get out of a car and walk toward the house.

221 INT. (SENIOR) MARETTO HOUSE BEDROOM - NIGHT 221

A PHONE RINGS and Joe comes out of the bathroom, brushing his teeth, as Angela picks up the phone.

222 INT. STONE HOUSE BEDROOM - NIGHT 222

The PHONE RINGS. Earl, in bed, reaches over and picks it up.

223 INT. HOTEL LOBBY - NIGHT 223

Janice and her fellow skaters move into the lobby from a bus. One of the girls pokes Janice and points to a hotel man, holding out a phone toward them. Janice moves to him and takes the phone. She says hello, listens for a few moments and collapses to the floor.

224 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 224

Carol, Angela and Earl sit quietly. The tv set is still on, a test pattern on the screen. A man kneels by it, carefully dusting it for fingerprints. In the hallway, Warden and DeLuca are talking quietly to Joe.

225 INT. SUZANNE AND LARRY'S CONDO - BEDROOM - NIGHT 225

Drawers have been pulled out and overturned. Suzanne sits in a chair, Walter on her lap. Warden sits on the foot of the bed, facing Suzanne. DeLuca stands nearby.

WARDEN
Mrs. Maretto, I'm Detective Mike Warden and this is my partner, Ben DeLuca. I'm really sorry to have to go over this now.

SUZANNE
That's all right. I'm sure tomorrow or the next day when this all sets in I'll be in some kind of shock but right now I want to help in any way that I can. While the trail is still warm.

DELUCA
Well in this case there are some circumstances we're not clear on.

SUZANNE
Maybe I can cover some of the more obvious points.

WARDEN
What points would those be?

SUZANNE
First, Larry didn't have any enemies that I'm aware of. He was beloved by everyone.

WARDEN
Uh-huh.

SUZANNE
Secondly, our financial situation, both personal and professional, is completely secure.

WARDEN
Uh-huh.

SUZANNE
As far as I know.

WARDEN
And is there a third thing?

SUZANNE
Just that as far as our personal life is concerned, anyone can tell you what a good strong marriage we had.

225 WARDEN
Yes?

SUZANNE
Even though we had separate career interests we had a wonderful working partnership. He wasn't just my husband. He was my best friend.

Warden gets up.

WARDEN
Well - you seem to really have thought this out.

SUZANNE
I'm a big fan of L.A. Law.

226 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 226

A tv crew is setting up. Neighbors stand around.

227 INT. SUZANNE AND LARRY'S CONDO - KITCHEN - NIGHT 227

Carol, Faye and Angela are silently making a pot of coffee.

228 INT. SUZANNE AND LARRY'S CONDO - HALLWAY - NIGHT 228

Mike Warden watches a DETECTIVE who kneels on the floor, scraping something from the carpet into a small glassine bag.

WARDEN
Anything?

DETECTIVE
Got a little dirt. Who knows? And - this --

He holds the bag up. Tiny particles catch the light.

WARDEN
What?

He takes some of the particles and rubs them between his fingers.

DETECTIVE
Don't know. Feels like pieces of shell or something.

229 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 229

The Stones and Marettos are sitting, drinking coffee. Suzanne moves to the window as a strong light goes on outside.

230 INT. SUZANNE AND LARRY'S CONDO - HALLWAY - NIGHT 230

Suzanne, carrying Walter, moves into the hall.

WARDEN
You don't have to talk to those people if you don't want to.

231 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 231

The strong light comes from a tv news camera crew. A REPORTER is interviewing a NEIGHBOR, dressed in his bathrobe.

NEIGHBOR
Like I told the police, we heard the dog barking but that's not unusual. This is just not the kind of thing that happens in this -

Suzanne moves into the tv camera light, almost pushing the neighbor out of the way.

SUZANNE
I'm Suzanne Maretto. I think you probably want to talk to me.

The tv camera moves to Suzanne. During the following dialogue, a second camera crew and Reporter get out of a van.

SUZANNE
I just want to say that ordinarily, in this time of grief and all, I wouldn't be giving a statement but as a fellow worker in your field, I can appreciate the necessity of having a free flow of information between the working press and the public. Thank you all very much.

She moves toward the second camera crew as their light goes on.

232 INT. WHITE ROOM - JIMMY - AS BEFORE 232

JIMMY
What surprised me was that he didn't put up much of a fight for a guy who had such a mean temper.
(more)

232 JIMMY (Cont'd)
When I was standing there in the hall I was trying to keep from being too nervous by thinking about Mrs. Maretto and about how we would be together for the rest of our lives in California or Florida, lying around some beach where everyone goes topless and working on her tv show. Mrs. Maretto said we'd have to stay away from each other for a while. It's funny that I never met Mr. Maretto before that night and then, of course, he was dead, so you couldn't exactly say I got to know him.

233 EXT. ROAD - DAY 233

Jimmy stands behind a tree, looking out now and then at the cemetery in the distance.

234 EXT. CEMETERY GRAVESITE - DAY 234

Winter is coming. The Marettos, the Stones and their friends are present. Also Lydia and Ed Grant. Several tv news crews are set up a slight distance away. They watch Larry's coffin being lowered. Earl Stone is holding Suzanne's hand. He looks at her.

235 INT. TV STUDIO - THE STONES - AS BEFORE 235

EARL STONE
Here's what I remember from that day. I remember how brave Susie was. She was like a little soldier, not letting herself cry, doing her best to keep the rest of us going.

236 EXT. CEMETERY - DAY 236

Everyone is in a line, offering their condolences. Lydia gets to Suzanne and they embrace.

SUZANNE
Oh Liddy, it means so much to me that you came.

LYDIA
Oh, Mrs. Maretto, I wouldn't have missed it for anything. I just -

But Suzanne has already turned to embrace the next person.

236 SUZANNE
Oh, Mr. Delany, it means so much to me that you came.

237 EXT. CEMETERY - DAY 237

People are starting to leave. Janice stands by the grave.

238 INT. SUZANNE AND LARRY'S CONDO - HALLWAY - DAY 238

The family and friends are gathered in the house. Lots of food and conversation. Janice follows Suzanne up the stairs.

239 INT. SUZANNE AND LARRY'S CONDO - BEDROOM - DAY 239

SUZANNE
I wanted to thank you for everything you've done. I know how difficult it's been for you.

JANICE
Well...

SUZANNE
I know how close you and Larry were.

JANICE
Almost like brother and sister, you might say.

Suzanne ignores this comment. She moves to the closet, opens the door and takes a jacket out.

SUZANNE
I was hoping you'd help me with Larry's things.

JANICE
Help you in what way?

SUZANNE
Well I was thinking when all this is over, I might sell the house and maybe move away somewhere.

JANICE
Where were you thinking of going?

Suzanne starts to take off her jacket. Beneath, she wears a slip.

239

SUZANNE
I don't know but I don't think I can stay in this house with so many memories, you know? So I thought you and I could go over -

Janice is staring at the Suzanne's tattoo.

SUZANNE
What?

240 INT. SKATING RINK - JANICE - AS BEFORE 240

JANICE
And then I knew. I don't know why exactly. It was like a light went off in my head and I knew what had happened to Larry. That he just got in her way. And that was the last time I saw Suzanne.

241 INT. TV STATION (WWEN) - DAY - ED GRANT - AS BEFORE 241

ED GRANT
Of course she was all over the news programs. But I saw her in person only one other time. A couple of weeks after the funeral. She had a new suit on. She looked good.

242 EXT. TV STATION (WWEN) - DAY 242

Early morning. Ed is opening the station door.

SUZANNE'S VOICE
Ed?

She's sitting in her car in the street. He moves to her.

ED GRANT
Hello, Suzanne. How's it going?

SUZANNE
Look, I'm real unhappy that I haven't been able to give you an exclusive on all that's happening.

ED GRANT
Pardon?

242

SUZANNE
I mean there are all these competing news markets clamoring for attention and I have to consider any future possibilities.

He tries to smile.

ED GRANT
Of course. I understand. Absolutely.

SUZANNE
Ed, I need to collect my tapes. With all this publicity I've decided to finish my documentary and see if I can -

ED GRANT
Well we've got a slight problem there.

SUZANNE
Problem?

ED GRANT
The cops took them.

SUZANNE
What do you mean?

ED GRANT
They came and took everything away.

SUZANNE
Why would they do that?

ED GRANT
They said it was just standard proceedure.

SUZANNE
But those tapes belong to me.

ED GRANT
Well technically speaking, those tapes actually belong to us, to the station, until such time as -

Suzanne jams her foot on the accelerator and Ed jumps back ard watches her drive away, tires squealing.

243 INT. TV STATION (WWEN) - ED GRANT - AS BEFORE 243

ED GRANT
I'll show you the section that piqued their interest, you might say.

He presses the remote.

244 ON THE SCREEN: (INT. CLASSROOM - DAY) 244

About ten students, including Jimmy, Russell and Lydia, sit in a classroom. Mr. Finlaysson sits behind them, monitoring the discussion.

SUZANNE'S VOICE
We're talking today about sexually transmitted diseases and teenage attitudes toward them. Anyone want to start it off?

RUSSELL
Personally I'm against them.

245 INT. CLASSROOM - DAY 245

Suzanne operates the minicam.

SUZANNE
Maybe we can be more specific. What do you think of when I say the word AIDS?

A STUDENT
Queers.

SECOND STUDENT
Perversions.

RUSSELL
The old Hershey Highway.

MR. FINLAYSSON
Settle down, children.

SUZANNE
What about you, Liddy? Supposing you were in a sexual relationship with a fellow student. Would you expect that person to wear a condom?

LYDIA
Well. It would depend, I guess on what kind of person they were.

245 RUSSELL
A blind person.

Mr. Finlaysson whacks Russell on the back of his head.

SUZANNE
How about you, James? Are you personally concerned about AIDS?

JIMMY
In my present situation, I mean in the relationship I got going, I don't worry about that. She's not that type of person. She's real clean.

A slight pause. Russell is staring at Suzanne, smirking. Lydia is staring at Jimmy. Mr. Finlaysson cocks his head.

SUZANNE
Let's talk about warning labels on rock music and censorship in general.

246 INT. TV STATION (WWEN) - ED GRANT - AS BEFORE 246

ED GRANT
That's the piece Geraldo used. With a little editing. And it was on First Edition. And American Justice. We made a few bucks on this one and got a nice credit.

247 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 247

Suzanne sits, typing letters. The stereo is playing. The DOORBELL RINGS. Suzanne goes to the door and looks out the peephole. She thinks for a moment, then opens the door. Lydia is outside.

SUZANNE
What do you want, Liddy?

LYDIA
Just to talk.

SUZANNE
I'm working now. What do you want to talk about?

LYDIA
About what we're gonna do.

SUZANNE
What "we"?

247

LYDIA
You and me and Jimmy. I'm scared.

SUZANNE
There's nothing to be scared about. You and I and Jimmy are going to stay miles away from each other. That's what we're going to do.

LYDIA
Well he's here.

SUZANNE
Here where?

LYDIA
Across the street.

SUZANNE
Jesus Christ.

She pulls Lydia inside and closes the door.

SUZANNE
Listen to me. Tell James to stay away. What's the matter with you people? Don't you ever watch Mystery Theater or anything?

LYDIA
He says he has to see you. He says he's dying of love.

SUZANNE
Tell him to call a doctor.

LYDIA
And Russell says he wants his money. And his CD's.

SUZANNE
Tell him if he doesn't keep his mouth shut, he'll be playing his goddam CD's in the gas chamber.

LYDIA
But Suzanne --

SUZANNE
What else? What do <u>you</u> want?

LYDIA
Nothing. Just to be - you know - like before. Like we were.

247 SUZANNE
We can't be like we were. We have to forget we ever knew each other.

She opens the door and pushes Lydia out.

LYDIA
What about California and the tv show and everything?

SUZANNE
Jesus, Liddy. GET REAL.

248 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 248

Lydia crosses the street and Jimmy steps out of the shadows and joins her and they walk away whispering. They pass a parked car.

ANGLE ON CAR

Mike Warden is sitting in the car. He watches them go down the street. He lights a cigar.

249 EXT. MUD FLATS - DAY 249

A cold morning. Russell and his father are digging for clams. They see Warden and DeLuca walking toward them through the mist.

250 INT. EMMETT HOUSE - DAY 250

Jimmy's mother watches Warden and Deluca pat down Jimmy. DeLuca finds something and hands it to Warden. He looks at it. It's one of the photos from the Playland photo booth.

251 EXT. MERTZ HOUSE - DAY 251

Lydia sits on the porch steps, Warden behind her. Chester and Valerie Mertz stand in the yard. DeLuca comes out of the house, carrying the cloth wrapped pistol.

252 INT. STONE HOUSE - NIGHT 252

Earl and Carol look at their tv set whose screen shows

253 (EXT. POLICE STATION - DAY) 253

pictures of Jimmy, handcuffed, being taken into a building by Detectives.

254 INT. MARETTO HOUSE - NIGHT 254

Joe and Angela look at their tv set whose screen shows

255 (EXT. POLICE STATION - DAY) 255

pictures of Russell, handcuffed, escorted by Detectives. Russell kicks out at the camera, hits it and the Detectives wrestle him away.

256 INT. ROOM - SUZANNE - AS BEFORE 256

SUZANNE
As you can imagine, I was shocked beyond comprehension. To think that these disadvantaged youngsters who I had taken under my wing and spent my time with and who would only stand to ultimately benefit from my media savvy -- to think that they might be responsible for this heinous crime simply boggles one with disbelief. Of course I realized - and I hope this doesn't sound callous - that the upside to all this was that, assuming that justice prevailed, I would have in my documentary an extremely marketable commodity. I think something that even PBS would take an interest in which, of course, would mean a smaller audience but a much larger prestige factor.

257 INT. POLICE STATION CORRIDOR - DAY 257

Detectives escort Jimmy down a hall. They pass a bench on which Russell and his father are sitting. Russell is handcuffed to the bench. As Jimmy passes, he looks at Russell. Russell shrugs.

258 INT. POLICE STATION INTERROGATION ROOM - DAY 258

Warden sits, facing Jimmy. DeLuca activates a tape recorder.

WARDEN
Want to tell me about it?

JIMMY
I got nothin' to tell.

WARDEN
Your friend Russell told us plenty.

258

JIMMY
Like what?

DELUCA
He said your dick was bigger than your brain.

JIMMY
Oh yeah? He really said that?

WARDEN
I don't think he meant it as a compliment.

DELUCA
Want to tell us about Mrs. Maretto?

JIMMY
What about her?

DELUCA
About when you started banging her.

JIMMY
Nothing happened like that.

WARDEN
Was underneath the boardwalk the first time? After she got the tattoo? I guess in her car was later, huh? And in the motel.

DELUCA
What about in her bed? In her and her dead husband's bed.

JIMMY
He said he was gonna kill her.

Warden shakes his head.

WARDEN
Fucking amateurs.

JIMMY
Who?

WARDEN
Listen, son, as career criminals you guys flunk out of kintergarden. Your prints are on the gun. Your pal left a trail of clam shells all over the murder scene. There's blood on those shoes you wore.
(more)

258 WARDEN (Cont'd)
You boys did everything but leave a business card.

JIMMY
He used to beat her all the time.

WARDEN
Sure he did.

Warden looks at Jimmy for a bit.

JIMMY
We were going to California.
(pause)
She said I had a real potential in her field. In tv.

WARDEN
Oh? Doing what?

JIMMY
Sports. Like being a sports announcer. I wouldn't mind that.

259 INT. MERTZ HOUSE - DAY 259

Warden, DeLuca and two other Detectives are putting a wire on Lydia. She's crying. Warden hands her the telephone. Lydia does her best to get control of herself as she dials.

LYDIA
(into phone)
Suzanne?

260 EXT. SHOPPING MALL - DAY 260

Suzanne is walking toward us from a distance. She gets to us and stops. She smiles her warmest smile.

SUZANNE
Hi, Liddy.

She takes a little box from her purse and opens it.

SUZANNE
Remember these little gold earrings that you liked? I thought they'd look real nice on you.

Lydia takes them and looks at them.

LYDIA
Oh they're gorgeous.

160 They sit on the bench. Suzanne helps her put the earrings on.

SUZANNE
Is it my imagination or is that diet working? Have you lost a few pounds?

LYDIA
Maybe. I haven't been eating so much the last few days.

SUZANNE
So what's this about talking to the police?

LYDIA
I just figured that Russell would tell them everything and it might be better if we did too so at least -

SUZANNE
Look -- no one is going to believe anything Russell and Jimmy say. They're just a couple of punks. They wouldn't be in this deep shit if they'd kept their mouths shut. There's no evidence that we were involved. I wasn't anywhere near the house. And if they did find out anything, you know who'd be in trouble. You would.

LYDIA
What do you mean?

SUZANNE
Well Liddy -- if you hadn't gone and gotten your mother's gun, Larry would still be alive, wouldn't he?

LYDIA
Yeah - but you asked me about the gun.

SUZANNE
No, I didn't. Jimmy did. Don't you remember?

LYDIA
But you asked Jimmy to do it and you told Russell you'd pay him -

SUZANNE
No. I don't think so. I never gave Russell any money.
(more)

260 SUZANNE (Cont'd)
And the way I remember it was your plan all along. You and Jimmy who had this crazy fixation about me and you were getting some kind of perverted kick out of the whole idea like people with your sexual problems tend to do -

LYDIA
But Suzanne -

SUZANNE
- and Russell went along with you because basically he's an evil little scumbag that I'll bet you were having some kind of sick sex with in spite of your Lesbian tendencies -

LYDIA
Wait a minute, please -

SUZANNE
Wait for what?

Lydia's starting to cry.

LYDIA
I thought we were friends.

SUZANNE
Well OK then -- take some advice from a friend. Keep your fucking mouth shut. It's their word against mine. And who are they? A bunch of sixteen year old losers who grew up in trailers and whose parents sit around drinking and screwing their cousins. I'm a professional person, for Christ's sake. Who do you think a jury would believe?

Suzanne gets up and walks away. Passersby look at Lydia crying.

261 INT. SUZANNE AND LARRY'S CONDO - DAY 261

Suzanne, wearing leotards, answers the door. A Jane Fonda exercize tape is playing on the living room tv. Warden and DeLuca stand outside.

WARDEN
Hello, Suzanne.

262 INT. TV STUDIO STAGE - STONES AND MARETTOS - AS BEFORE 262

EARL
That tape the police made was very disturbing to listen to with its language and all but I think it's clear that Susie was under an enormous mental strain what with those kids trying to blackmail her and, as our lawyer said: we still have legal proceedures in this -

263 EXT. COURTHOUSE - DAY 263

Suzanne, Earl and Carol with their LAWYER, face the press.

LAWYER
(overlapping Earl's dialog)
- in this country and the Court has wisely ruled that this is a clear case of police entrapment and the tape is disallowed in court and consequently Mrs. Maretto has been granted bail in the amount of two hundred thousand dollars which we thought was a bit steep but at least she will be free to assist us in preparing her defense.

The PRESS and TV PEOPLE call Suzanne's name. Suzanne moves toward them until she is virtually surrounded by cameras.

SUZANNE
I just want to say it's nice to live in a country where life liberty and all the rest of it still stand for something.

A REPORTER
What are you going to do now, Mrs. Maretto?

SUZANNE
I'm going to go home and walk my dog. Thank you.

Earl and her lawyer guide her away.

A REPORTER
Mrs. Maretto -- how are you going to answer the charges?

A SECOND REPORTER
Will you take the stand in your own defense?

263 A THIRD REPORTER
Hey Suzanne -- did you get those kids to kill your husband?

She turns back. The lawyer tries to hold her but she pulls away. She stares at them as they move in on her again, surrounding her.

SUZANNE
I loved Larry Maretto very much. But the fact is that my husband had a serious cocaine problem which, of course, accounted for his violent temper. It's something he and I had been dealing with in the past few months. I believe that while I was making my documentary - Teens Speak Out - James and Russell became acquainted with my husband unbeknownst to me - and got him hooked and became his main suppliers.

264 INT. MARETTO'S RESTAURANT - NIGHT 264

Joe, Angela and Janice, alone in the restaurant, watch Suzanne's statement on the evening news.

(263 Cont.) SUZANNE
(on the tv)
And when I finally confronted him, he confessed and we spent a truly heart-rending night with him crying in my arms while I pledged my support and love. And it was at that time - and I might add that in college I was a leader of the campus Just Say No campaign - that I vowed to use all the power that I might have as a journalist to educate the public about this terrible epidemic of drug abuse in America today.

Joe, staring at the tv set, moves toward the bar.

(263 Cont.) SUZANNE
(on the tv)
I believe that when he tried to break free of them or maybe told them he was thinking about turning them in to the law they killed him.

(mor :)

264 SUZANNE (Cont'd)
I had no intention of revealing this dark side of my late husband's character because of my affection for his parents but now that he's passed away I feel it's right that I use the truth to defend myself. And if my story can help one other couple to avoid these kind of tragic pitfalls then I feel it has all served some higher purpose.

Joe goes berserk and starts smashing everything on and behind the bar. Janice sits at a table, watching. Angela tries to stop him for a moment and then gives up and sits down with Janice. It goes until Joe's rage exhausts him. He leans against the bar.

(263 Cont.) SUZANNE
(on the tv)
There were times in these past few tragic weeks when I wished I had died that night along with Larry.

Joe lifts his finger and points at Suzanne's image.

(263 Cont.) SUZANNE
(on the tv)
I really mean that. But I'm a fighter. And I know that some day - when my fight is over - I'll be joining my husband in the heaven that he so fervently believed in. Thank you.

Joe looks at Angela and Janice. They stare at each other as though caught suddenly by some common understanding.

265 INT. TV STUDIO - MARETTOS AND STONES - AS BEFORE 265

EARL
And that was the last time we -

CAROL
The last time we saw her.

266 INT. ROOM - SUZANNE - AS BEFORE 266

SUZANNE
Which pretty well brings us up to date. Until your phone call.
(more)

266 SUZANNE (Cont'd)
And I must say that it wasn't entirely unexpected since in the last few days a number of interesting offers for my story have been literally pouring in from the networks and some major movie studios. I totally understand why we'll be keeping this meeting confidential until such time as we may come to a mutually beneficial agreement. And I have to admit that I really enjoy the spy story aspect of our first rendez-vous, if I may call it that, because I feel that being a good investigative reporter is very much like being a kind of secret agent. I hope you enjoy viewing this document which, I believe, could serve as the kind of first draft that you Hollywood people are so richly rewarded for. Well. I guess that's a wrap.

267 INT. SUZANNE AND LARRY'S CONDO - LIVING ROOM - NIGHT 267

It is REVEALED that the taping has been taking place in a corner of the living room. Suzanne removes the tape from the videocam and puts it in her purse. She picks up her coat.

SUZANNE
Walter. Come on, baby.

268 EXT. SUZANNE AND LARRY'S CONDO - NIGHT 268

As Suzanne steps out, carrying Walter. It's starting to snow.

269 INT. SPORTS CAR - NIGHT - (MOVING) 269

Suzanne drives, Walter at her side. The radio plays.

270 EXT. STREETS - NIGHT 270

The car moves along almost empty streets.

271 EXT. ROAD - NIGHT 271

The car moves down a road outside of town.

272 EXT. ANOTHER ROAD - NIGHT 272

Near a lake, frozen over. A small country bridge spans a narrow section of the lake. The car moves onto a bridge. There's another car parked on the far side of the bridge. Suzanne's car moves over the bridge and near the other car. A man gets out of the second car. Suzanne peers out at him. He has an expensive overcoat on. He is very handsome and full of smiles.

MAN
Suzanne?

SUZANNE
Yes.

MAN
Finally. The famous Suzanne Maretto. How nice to meet you.

She opens the door and steps out, carrying Walter. The Man grasps her mittened hand in both his patent leather gloved hands.

SUZANNE
Did you come all the way from -

MAN
I came a long distance to see you. And who is this?

SUZANNE
This is Walter.

MAN
Well, hello, Walter.

SUZANNE
I don't know why but I thought you would be older. Running a big studio and everything.

MAN
I <u>am</u> older.

He laughs charmingly. She laughs with him. He smiles and stares into her eyes. He's so handsome.

MAN
Ahh. Come with me for a moment.

He starts to pull her away.

SUZANNE
Where are we -

MAN
To show you.

272 SUZANNE
What?

He's pulling her down the slight incline at the side of the bridge toward the lake.

MAN
It has to do with your story.
It's so funny.

He laughs and she laughs with him and allows herself to be led out of sight under the bridge. HOLD ON THIS as the laughter continues and then stops and then we hear WALTER BARKING and:

SUZANNE'S VOICE
I don't see -- wait -- WAIT --
WHAT ARE YOU TRYING TO -- NO NO --
WHY ARE YOU DOING THIS -- OH GOD
STOP NOOOOO FOR JESUS SAKE ARE YOU
CRAZY DON'T DO THIS YOU FUCKING -

After a while the man comes back up the incline, carrying Walter and Suzanne's coat. As he comes into the light we can see that he is not so handsome, not handsome at all, almost a different man. He throws Suzanne's coat down on the bridge near her car. He carries Walter to his car, gets in and drives away. The snow falls heavily.

ANGLE ON THE ICE

Suzanne's body turns as it drifts under the ice.

273 EXT. STREET - NIGHT 273

The man is in a phone booth on a dark city street. He dials a number. In his car at the curb, Walter looks out of the window.

274 INT. MARETTO HOUSE BEDROOM - NIGHT 274

The PHONE RINGS. Joe, in bed beside Angela, answers it.

JOE
Hello...Yes...OK...I
understand...Thank you.

He hangs up. Angela looks at him. He puts his head down.

275 EXT. THE LAKE - DAWN 275

Some cops are out on the ice, hacking away with implements. Warden stands on the bridge, watching. DeLuca brings Suzanne's purse from Suzanne's car and hands it to Warden.

276 EXT. CEMETERY - DAY 276

A hundred reporters scramble across the snow covered field to get to the gravesite where Suzanne is being buried with her family and not many others in attendance.

277 INT. MIKE WARDEN'S OFFICE - NIGHT 277

Warden and DeLuca watch Suzanne's tape on a tv monitor.

(266 Repeat) SUZANNE
(on the tv)
I hope you enjoy viewing this document which, I believe, could serve as the kind of first draft that you Hollywood people are so richly rewarded for. Well. I guess that's a wrap.

Warden withdraws the tape and looks at DeLuca.

DELUCA
What do you think happened to the mutt?

WARDEN
I think he's maybe a thousand miles away.

DELUCA
Yeah. Eating lasagna for dinner.

WARDEN
They're real nice people, the Marettos.

DELUCA
I was thinking that.

WARDEN
He was a good kid, their boy.

DELUCA
That's what everyone says.

They look at each other for a moment. Warden opens a drawer in his desk and takes out a hammer.

WARDEN
Fuck it.

Deluca watches Warden put the tape down and smash it to bits.

278 INT. TV STUDIO STAGE - STONES AND MARETTOS - AS BEFORE 278

EARL STONE
You know, the problem was Suzanne believed in a perfect world. One little fault and she would just -

CAROL STONE
Panic.

EARL
Yes. That's it. And I think that's what happened. All those terrible rumors and gossip. She couldn't take it any more and she just panicked. Not like her sister. Faye here is steady as she goes. But she's always going to miss her little sister, aren't you, sweetheart?

FAYE
Oh yes. Always.

279 INT. SUZANNE AND LARRY'S CONDO - HALLWAY - DAY 279

Faye, dressed as at Suzanne's funeral, climbs the stairs.

280 INT. SUZANNE AND LARRY'S CONDO - BEDROOM - DAY 280

Faye takes underwear, jewelry, scarves from Suzanne's bureau and puts them in a suitcase. She feels around the drawer to make sure it's empty. She stops. She withdraws her hand. The locket, given to her twenty years ago by her grandmother, is in it.

281 INT. WHITE ROOM - JIMMY - AS BEFORE 281

JIMMY
I'm going to be here every day for life plus thirty years. If I live that long. Russell copped a plea and got sixteen years but it didn't matter much cause the second week he was here he got killed when he tried to stop some guy from doing sodomy on him. Isn't that a bitch? I miss him. He was a good pal. And Lydia, too. She was OK. But mostly Mrs. Maretto. And the weird thing is I have trouble now remembering what she looked like.
(more)

281 JIMMY (Cont'd)
Except when I dream about her which I do every night. I dream I'm at a baseball game and I'm in the broadcasting booth way above the field and I'm calling the plays and she's sitting right next to me, feeling me up. I can't hardly wait to get to sleep.

282 INT. TV STUDIO STAGE - STONES AND MARETTOS - AS BEFORE 282

EARL
This is - what - the sixth talk show we've done together.

JOE
Seven.

EARL
People recognize us on the streets now. It's peculiar.

JOE
It certainly is.

EARL
You might say our two families are sort of bound together by these tragedies. Isn't that so?

JOE
That's right. Bound together.

A LIGHT FLASHES. SOUND of an audience APPLAUDING.

283 EXT. MERTZ HOUSE PORCH - LYDIA - AS BEFORE 283

LYDIA
Suzanne used to say that you aren't really anybody in America if you're not on tv. Cause what's the point of doing anything worthwhile if nobody's watching. And when people are watching it makes you a better person. So if everybody was on tv all the time, then everybody would be better people. But then if everybody was on tv all the time there'd be nobody left to watch. Here's where I get confused. But they're flying me to go on Oprah next Friday and I hope she's going to give me some diet tips.
(more)

283 LYDIA (Cont'd)
And Phil Donahue called but I'm a little nervous about that one cause I honestly can't follow what he says most of the time. And some others I can't remember offhand. It's really something when you think that I'm the one who's going to be famous. Suzanne would die if she knew.

MAN'S VOICE
End sticks.

A film crew GIRL steps into frame with the sticks.

GIRL
End sticks.

She hits the sticks. The lens shuts down.

284 EXT. LAKE - DAY - JANICE MARETTO 284

Janice stands, waiting, then glides away on her skates until she finds the place where we saw Suzanne's beneath the ice. She skates a circle around it then speeds away and speeds back, slashing at the circled area with her skates. She goes back and forth as though she's erasing the spot. Then she skates off across the lake until we can't see her any more.

THE END